Metalsmith

Fall 86 Volume Six Number Four $6

The Smith's Mandate
Fred Fenster: Pewter and Silver
A Metalsmith's Guide to DC
Color: Anodizing Aluminum
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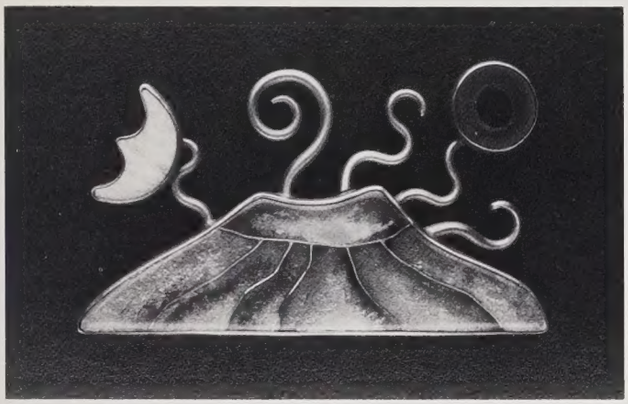

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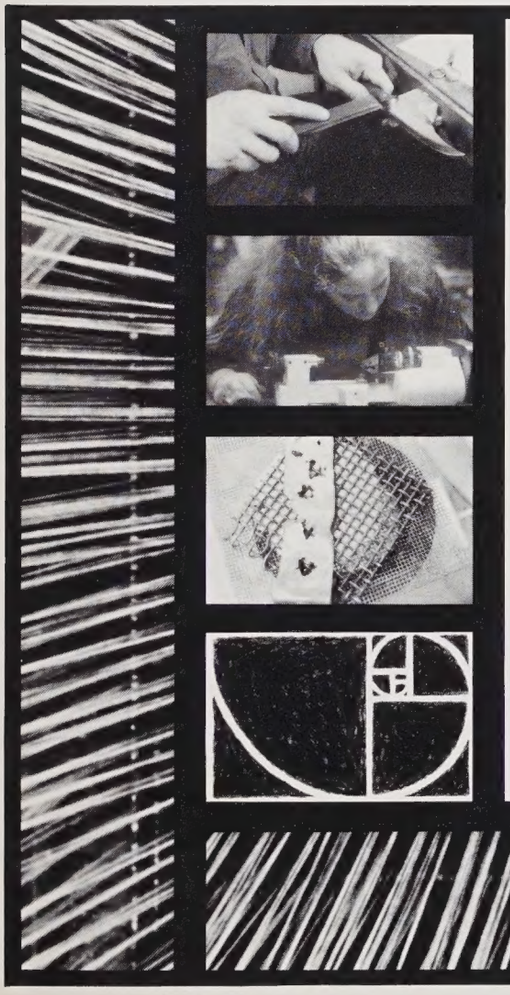

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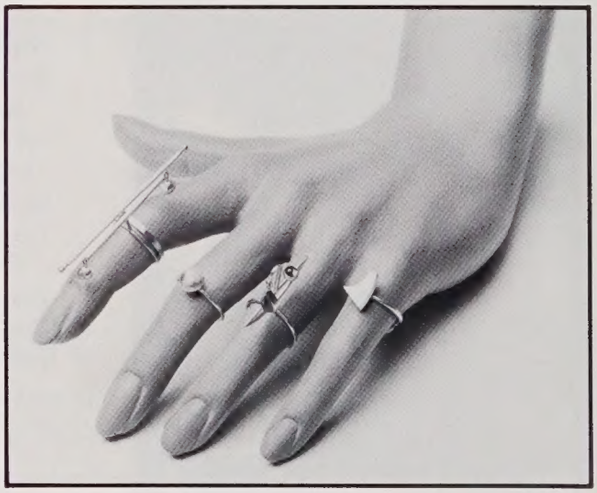

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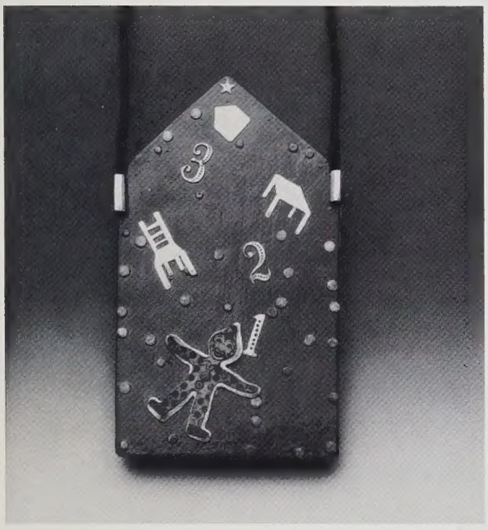

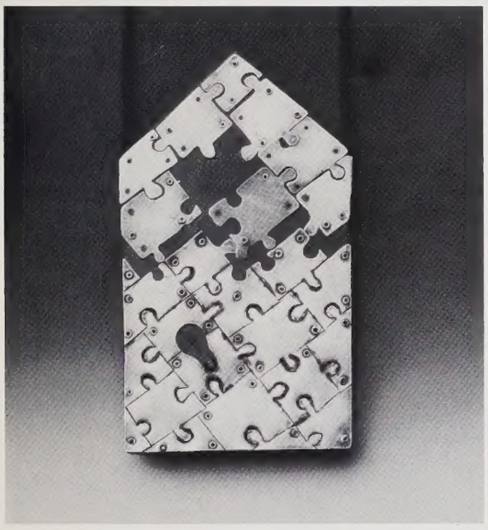

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Cover: Laurie Hall, *Puzzled Solution* (back view), antique tin toy, painted wood, sterling silver, string. Designed for interior designer Sandra Grotta, this piece is worn like a sandwich board, front and back complete the narrative. One side asks the question and the other solves it. The symbols represent the interior designer as juggler of chair, table, house, the numbers sarcastically refer to the process as being as simple as 1, 2, 3 and the star at the top represents accomplishment of the goal. Photo: Keith Proctor. Model: Charles Luce. Clothing: Christine Kim, Dosa. Stylist: M. Dunas. Collection: Mrs. Louis W. Grotta. Story begins on page twenty.

Above: *Puzzled Solution* (front of front piece); *Puzzled Solution* (back of back piece). Photo: K. Proctor

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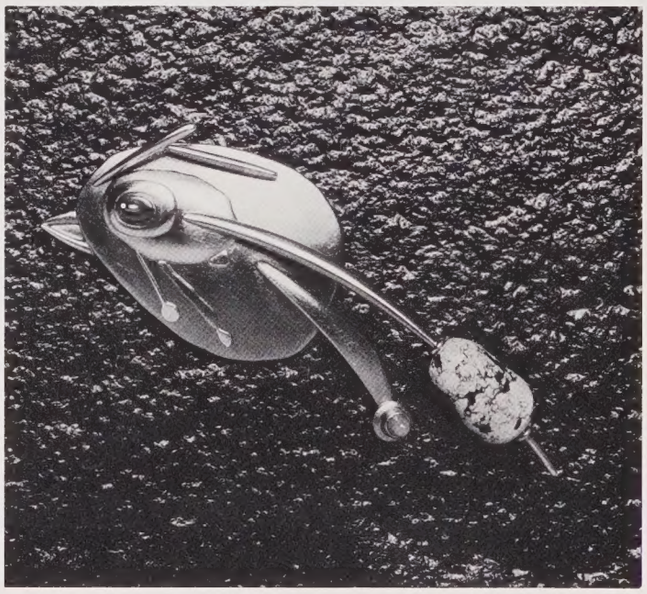

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Editorial

Do you know a genius? Woodworker Sam Maloof is one—I guess, since last year he was declared one by the MacArthur Foundation, a philanthropic program bent on awarding five-year fellowships of from $164,000 to $300,000 to a group of "geniuses" in the arts and sciences. With no strings attached, the awards permit recipients to spend the money as they wish. This year among the geniuses receiving awards were a neurobiologist and a magician.

Ancient Roman belief held that a tutelary god or attendant spirit was allotted to each person at birth to govern his fortunes and determine his character. The proper name of htis allegorical person was Genius, or, as we remember from the *Arabian Nights*, the genie in the lamp who could grant wishes. The term genius when applied to a person has now come to mean native intellectual power of an exalted type; extraordinary capacity for imaginative creation, original thought, invention or discovery.

Is this contemporary designation of genius productive? How is genius status procured—by consensus, as is so often the case, "budding" genius is overlooked for those already established, whose work has been shown, published and collected? A recent article in *Connoisseur* relies on a "talent spotter." *Who's Who* sends you an application for immortality, if only your credentials are acceptable. Shows are juried rather than curated. Is genius so esy to recognize? At what point does this striving for recognition inhibit one's ability to look at the commonplace, to feel self-motivated, to introspect?

In a series of articles in the Sunday *New York Times Magazine*, dealing with "The Creative Mind," actor Jack Nicholson describes this process of "diagnosing his instrument," i.e., himself, to locate the tensions, the problems, that inhibit getting into a role. He explains his technique, learned from a Method acting exercise, is to stand in a relaxed position, look directly at the class and sing "Three Blind Mice" in an elongated fashion, making each syllable have a beginning and an end, with no regard for tempo nor meaning. This excerise induces him to get the physical, mental and emotional body into "neutral."

Now, does that sound like genius? But Jack Nicholson is considered one of our greatest contemporary actors. So, what is he doing? And why isn't he trying to act like a genius?

In this issue, we present Tim McCreight's synopsis of the panel discussion on "Creative Thinking in the Arts," sponsored by the Swain School of Design, Program in Artisanry. Here a group of distinguished lectures—Rudolf Arnheim, Howard Gardner, Cyril Stanley Smith and Larry Bakke—discussed the process of creativity—the ability to form something out of nothing. Among the penetrating observations were Cyril Smith's assertion that the state of discovery is not purposeful and Arnheim's view that there is value in "creating productive confusion" in the composition of an artwork. Larry Bakke told how Andy Warhol strives to make his audience misunderstand him—just a little bit, a technique Bakke employs in his esthetics class, which he explains with the tautology: the definition of esthetics is what I teach in my class. Howard Gardner approaches intelligence research by studying children's drawings.

Consensus seems to confirm that there is no consensus. Genius is probably a solipsism. It takes one to know one. What is revealed is that there are divergent methods of "getting into neutral," thinking our own thoughts, becoming naive, childlike, about what we "know" in order to see in ourselves that glimpse of intended genius.

—SB

Letters

Many letters received are of interest to the entire readership. Unless stated otherwise, all letters received may be included in the "Letters" section. Address letters to: Sarah Bodine, Editor, Metalsmith *1 Penn Lyle Road, Princeton Jct., NJ 08550. Letters should be signed and a return address given. The editors reserve the right to edit for publication.*

Dear Editor:
Please be assured that the crafts program, at the Smithsonian "is in no way in jeopardy," in spite of what you may be hearing. We are evaluating all of the issues surrounding crafts and the various ways in which the Institution is committed to crafts (numerous ones in addition to those at the Renwick), in an attempt to see whether this indicates a changed stance for us. I have invited a committee of experts from outside the Smithsonian to join in this discussion and have listened quite patiently to a variety of points of view.

Since there has been no internal suggestion that we eliminate our crafts program, I am somewhat distressed to see all these fervent pleas in the mail. This clearly suggests an inadequacy of communication on our part for which I am most apologetic.

I am grateful for your expression of concern and wish to assure you that I share that concern, both personally and officially. As we develop our policies, which may or may not end up being "new," I feel quite confident that the Smithsonian's commitment to crafts will be even stronger than it has been in the past.
—Tom L. Freudenheim
Assistant Secretary for Museums,
Smithsonian Institution

Margret Craver received the same form letter (above) as we did and replied as follows:

Dear Mr. Freudenheim:
Thank you for your letter and I was pleased to learn of your committee.

I must admit that in your letter I did not understand "numerous (commitments) in addition to those at the Renwick." Could you be more specific? My deep concern is for the 20th-century American crafts. In checking the "Guide to Decorative Arts in the Smithsonian" I find no broad collection, and what does appear is scattered and not easily seen.

Since there are so many museums across the whole country with European and Eastern decorative arts I believe that the Renwick is important to this country's artists, especially with Michael Munroe as the curator whose skills and talents are rare in the contemporary field.

As you can tell, this is a matter close to my mind and I do sincerely hope that I will hear from you again about your plans.

Dear Editor:
The closing of Aspects Gallery in London, this past summer left me with a sense of sadness and loss. Sharon Plant, Managing Director for the past five years, has run a lively gallery with an energetic exhibition program including jewelry, ceramics, glass, textiles, furniture, lighting and clocks. A great promoter of artists' work, she has shown both emerging as well as established artists through solo, group and theme show such as "This Ear Thing" and "The Complete Works." Publications from the gallery have ranged from announcement cards to bimonthly broadsheets and a magazine titled *Aspects,* featuring articles by Peter Dormer, show listings and a "Mail Aspects" section through which one could order Wendy Ramshaw's sweaters, Belinda Ross's acrylic jewelry or even my own painted wood earrings. Exhibition openings, where each wine and juice glass might be adorned with an Otto Künzli thumbtack or a paper cut-out or a plastic spoon by Cathy Harris for the "Spooning" show, were enthusiastically attended by artists, collectors and students. The opening I missed the most was for a Valentines show "Old Romantics," which featured edible flowers. As well as sponsoring lectures in the gallery, along with the openings and shows, Sharon Plant ventured outside the premises to install exhibitions at the Barbican Arts Centre, coordinated a popular travelshow "Aspects of Art," parin the 1985 Chelsea Craft Fair and sponsored many other exciting performances and events both in and outside the gallery. Aspects was a gallery run with imagination and creativThe ideas shall be greatly missses. Best wishes to Sharon Plant for her future venues in promoting the arts.
—Marjorie Schick
Dear Editor:
We read with interest Bernard

(continued on pg. 57)

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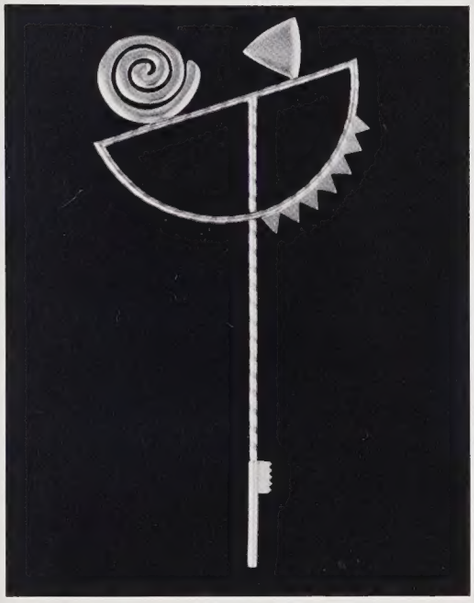

Randy Long: "Images of the Dance". Sterling, Nickle Silver and 18K Yellow Gold Stickpin.

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The Smith's Mandate: Looking at the Future

The following are excerpts from a panel discussion chaired by Lois Etherington Betteridge at the Society of North American Goldsmiths' conference in Toronto, June 1985. The panelists included: Gary Griffin, Head of Metalsmithing, Cranbrook Academy of Art; Randy Long, Head of the Metalworking and Design Program, Indiana University; Kurt Matzdorf, Professor Emeritus, State University of New York at New Paltz; and Albert Paley, Professor/Artist in Residence, School for American Craftsmen, Rochester Institute of Technology.

Introduction
by Lois Etherington Betteridge

Traditionally, the mandate of the silversmith was to make functional, liturgical and secular holloware to meet the the needs of the church and the elite of society. The term "holloware" referred primarily to hammer-raised vessels. We know that the Industrial Revolution had an irreversible, detrimental effect on the craftsman, only slightly held at bay by the Arts and Crafts Movement at the turn of the century and the Bauhaus movement of the 30s. The latter, in turn, strongly influenced first Scandinavian design and subsequently the North American approach to holloware in the middle of this century, when silversmithing skills were reborn. We are equally familiar with the resulting interaction of technique with design, which became the battle cry of "holloware."

Now, some 30 years later, the scope of silversmithing has expanded to encompass sculpture, objects where function is of secondary importance, an increasing variety of techniques, some of which are an application of high-technology and all kinds of metals and nonmetals, which now include synthetic as well as natural materials.

Rather than accepting a mandate imposed on us by demand in the marketplace, we are evolving our own and asking that our work be accepted on our terms. Or are we? And what are those terms?

Certainly, in the public's perception, and probably in our own, there is confusion as to what it is we make and what it is we are. We may call ourselves artists, though our work is not recognized as art. We may call ourselves silversmiths yet rarely raise a form or use precious metals. We may call our works holloware, though they have no function. We may say we are making sculpture, yet it has a function. We may call our work "architectural" sculpture, though it is never meant to be applied to a building but instead uses the architectural vocabulary. This confusion, even among ourselves, about our work and the terms we use to describe it, is symptomatic of a state of flux and is important to address because it denies our public the vocabulary essential to acceptance of what we do.

Refining the silver on the test (from Ercker, 1574)

Consider, for example, the phrase "revitalizing holloware." This cliché is often used to imply a "redirection" of silversmithing, too. But, with its functional connotations, is "holloware" the appropriate term when the smith's redirection is towards nonfunctional objects and sculpture?

Whatever the terminology, any examination of the broadening scope of metalwork and its redirection needs to consider the reasons behind the changes, their consequences and how best to expedite those changes we consider to be valid.

In discussing possible reasons for the change, we should ask whether it is due to the fact that many of the metalworkers who create sculpture are, in fact, artists, who happen to work in metal, or whether it is an attempt to evoke a response in the marketplace that is withheld from functional holloware. In other words, is it an attempt to share in some of the status (and correspondingly higher prices) accorded the recognized art forms? If that is the reason, will our craft origins and the public's perception of those origins always work against acceptance of our work as art?

As to the consequences of the change in direction, can we afford to remove ourselves from our traditional place in the market to compete for a place in the art market? If we can, what do we do to convince the galleries, consumers and critics that we are making art?

Whether we decide to function as artist or craftsman, what do we do to convince the public that functional holloware has an importance in our society? Does part of the answer lie in a clearly defined vocabulary used by metalworkers and understood by the critic and consumer? How much public resistance of our works can be attributed to esthetic, and how much to practical, considerations?

Esthetically speaking, is some of our work too derivative of past and recent sculpture? Are the forms of our functional holloware too boring and repetitive? Is our work too exotic and "precious," aiming primarily at attracting immediate attention and offering little ongoing reward to the viewer? Is there too little content and concept in our works and too much display of self-conscious virtuosity?

On the practical side, we should consider whether our work is resisted because of a public idea that it is costly, even though the prices may be quite comparable to those of a good painting or print. Is the fluctuating price of precious metals a factor? Is resistance increased by the idea that our objects (holloware or sculpture) will require constant cleaning and/or are too delicate and susceptible to damage?

Obviously, then, we do not lack self-analyzing questions. My hope for this discussion is that, as a group comprising a variety of viewpoints, we can engage in mutually beneficial discussion and perhaps arrive at a conclusion or two.

Discussion

LB: The first question I would like to pose is: Does our collective, imprecise vocabulary affect acceptance or rejection of our work among the buying public and in the art gallery, that is, silversmiths who don't raise, holloware that has no function, sculpture that has a function?
RL: My answer to that is no. I don't feel that labeling is what's going to give it the acceptance or rejection by the gallery or the public. I think that it's hard to define what different metalsmiths are doing as holloware and sculpture. Basically, I feel that whether you use metalsmith or metal artist or whatever terminology,

that if you're doing exciting and good work, the gallery will be receptive to it. There are quite a few new galleries exhibiting metalwork that is in the holloware realm but is not necessarily functional holloware, and there are quite a few metalsmiths doing sculptural work who are getting into recognized art galleries, and so I think the terminology is not the problem.

GG: First of all, language is basically imprecise in describing symbols, forms, etc., and I think that Jung pretty much proved that, so I find it easier to just accept the fact that language is imprecise. Therefore, one has to formulate questions over and over again to begin to describe objects in terms of language. It's not the language or the description of the object that is the problem itself. What's important is not what we call it, but that the object in front of us must be perceived as being art. For example, if we look at a paintbrush as a painter looks at a paintbrush, we see that the paintbrush becomes an expressive tool. If, on the other hand, we look at a hammer, I'm not convinced at this point that the hammer is viewed as an expressive tool, a way of interpreting social realities and a way of projecting thought. I think it's viewed as a tool to move material, to raise a bowl, etc. I am convinced, however that we're at a point when someone will realize that the hammer can be an expressive tool and that we may see a bowl, a simple bowl, produced that would be viewed as a work of art.

KM: Yes, I think language does affect a typical rejection of our work among the buying public, but that's the problem—the buying public, because I think the public relies on semantics and a rose by any other name does smell as sweet. I think it isn't a question really of what we call it. I don't worry about it, because some people call me a silversmith, some people call me a sculptor. I call myself an artistic problem solver, and that's about as close as I can get to the truth. Let's face it, we are in the world as artists and we get our fellow men to share what we perceive as a visual truth. I mean very definitely as we perceive it, because I find I have to be myself and I have to solve the problem as I analyze it. Now, I happen to be a silversmith and a raiser; I make holloware that has a function or no function, and I also do sculpture that has a function, so I straddle all those lines and I do it very happily, and, as far as I'm concerned, the semantics are someone else's problem. I'm conditioned to make a piece for a certain purpose, both functionally and artistically in the most imaginative way that I can. I think a lot of confusion has arisen over the last 10 years over purpose. People have stopped thinking clearly. So, if we're going to revise holloware, as it were, then let's think about it and let's come up with a clear answer that's understandable to people. I'm not working for galleries, I'm not working for museums, I'm working for people, who will use my work, and if my work sits on my table or on the shelf, it's useless. Again, we're talking about verbal semantics; let's talk a little bit about artistic semantics. I've been using the vocabulary and the techniques of the silversmith in order to communicate with my public. Can you imagine Shakespeare writing his plays without the control of the language that he had? How do you expect to be a good artist if you don't know the techniques and if you don't know the principles of design and if you don't have ideas?

AP: I don't think semantics is the issue really. The way the question was posed makes it seem that there is some kind of impediment to the understanding of holloware because we don't have the vocabulary to discuss it verbally. What is ultimately going to carry the work is the quality of the work itself, where you're dealing with the visual vocabulary. If you have the skills and the perception to develop that and articulate that in final form and present it, that's really all that's needed. When you become involved with criticism and that type of thing, that's a whole other sphere of influence. No matter what words you will put to the glass movement or to the ceramics movement, the reason that they were influential, the reason that they gained acceptance was because of the power of the work, the visual quality of the work, and just because much of the craft movement has been preserved within academia, we have tried to embrace various intellectual concepts, which is fine. However, your primary vehicle is the visual vocabulary and that's what's ultimately going to make it or break it, no matter what people say about it. The good work prevails, the good work has acceptance and the poor work falls to the wayside. I really don't see a problem with semantics at all. The reason that craftsmen are artists, they work with their hands and they deal with form the same as what Kurt was saying about the mode of expression, that's the way that you use your emotion and your intellect as a way of communication. Dealing with the verbalization of it obscures the real issue. If the acceptance is not there, that means the response is not there. Maybe the articulation through your own perception and through your skills to manifest it is what's in question.

LB: I'm wondering if we do sometimes have some confusion in identifying the object—sometimes we identify it by the process and sometimes by the name of the finished object. Do you have any difficulty with that?

RL: In terms of talking to each other, we don't have any problem. But there might be a problem when it comes to art criticism. I do sometimes question the terms of the definition of holloware, whether it should be defined as functional or not. But if we want a term we can all work with, we should be artists, metal artists.

LB: Are we evolving our own market in asking that our work be accepted on our terms, and, if so, what are those terms?

AP: It's a very complex issue. When you speak of your own personal expression, you might look at the work more as a poetic object, more as a response of your own intuitive feelings, that type of thing. When you're thinking of, say, the culture as such, the public, the buying public, we talk about the cultural fabric. There's a reason that certain things happen when they do, not necessarily because of one's own individual perception, but a cumulative perception of society. For instance, one thing that I'm very involved in now is ornamentation, and it so happens that for whatever reason I became involved with it, the architectural community is also thinking about ornament, and, therefore, because of the timing, I've been fairly successful. If 20 years ago I felt that ornamentation was important, no matter how much I would profess my values, they would not have been accepted, because it was not a part of that fabric at the time. You have a responsibility, obviously, to yourself to be honest with those questions in the work you do, but at the same time your responsibility as an artist is to be perceptive and sensitive enough to the environment around you. Take the field of lapidary. Initially, the lapidary was one who worked with a metalsmith to create, focus and accent chalices and various things and would cut the gemstones. There was a point when lapidary separated itself from metalwork and exercised those skills and disciplines of the lapidary to create objects. Fabergé, for example, carved lapis pheasants and so on. What has happened, I think, was that the decorative arts, which embraced ceramics and holloware and glassware, were part of the decorative arts lineage related to architecture. The architectural scheme and, therefore, the related objects have a place and they were appropriate and fell into place. Now what has happened is that the decorative arts, because of one aspect of the Bauhaus, eliminated a lot of that, and these skills are being kept alive for the most part through the academic institution, which I've been part of for over 20 years. I think that the answer to whether these things are integral to the society is whether people buy and sell them and if they identify with them. You have to think: Is this a cultural movement, is it a fine arts movement, are we talking about folk art or are we talking about a very singular poetic image? I'm not saying that in a negative way, but you have one set of criteria if you look at it as a folk art movement and another if you look at it as an individual poetic statement. But, if you speak about tradition—raising and forging and so on—you find that the silversmith was a product of the cultural sensibilities of the time. He was a trades-

man, and he learned the skill to fulfill those needs of society. Those needs are shifting, yet the skills remain. There's where the problem comes in, and I think the question has to go beyond the logistics and skills and sensitivity of material and process to the real need, the social need or the human need for these things.

LB: I wonder if we could approach some of the esthetic questions. Could we say at the present that metalwork is, generally speaking, and in some specific cases, too derivative of past or recent sculpture in other media—you mentioned pottery, for instance. Is functional holloware too boring and repetitive? Is it too precious and exotic but lacking in content, and has it too little content and concept and too much display of self-conscious virtuosity?

GG: In terms of this notion of derivation with regards to the metalsmith and the sculptor, in my mind there's a very clear difference between the two. That is not to say that they're not both artists. I believe that they can be. There may be metalsmiths who make things that as a final object we call sculpture, but I think that the process that they go through, which includes the conceptual process, the thinking, the manipulation and their attitude towards that is very different than that of the late-20th-century sculptor. I think their concerns are very different, and I think their historical background is very, very different. There is some overlapping, however, and there always has been historically. I mean, the Gorham Company did manufacture bronze sculpture at one point, and metalsmiths have always moved into that area, but primarily it's been formally, except perhaps if we go back to Renaissance work. So, I think that there is no question that there's a good deal of sculpture made by metalsmiths, that it's extremely derivative of sculpture, but I also believe that there is some sculpture being made by metalsmiths that is not at all derivative and is very fresh.

With regards to virtuosity, that dovetails right into this notion. In other words, one of the things that is very distinctive about what we do is that we do care about materials and process, and I think that it's in a very different way from the sculptor of the latter part of the 20th century. So, I don't see a problem with virtuosity as long as it's not an end in itself. I think that my stuff's well made, and I'd have a hard time doing it any other way, to be quite frank with you. I've just accepted that.

I do think that with regards to functional holloware, my perception is that much of it stops asking questions about the nature of the function and when it's made in terms of time. In other words, when you look at the period you live in, you should be asking questions based upon that time and the nature of function at that point in time.

AP: Every point that's brought up here; Is functional holloware too boring? Is it too repetitive? Is it too precious? All these questions seem to posture a negative perception of what holloware is about. People talk about marketing and revitalization and things like that. I'm in a different position, I guess I have a different point of view. I went through the academic system. I taught holloware. I've been involved with all those problems that you're involved in. My own work has developed in the architectural arena and I've been dealing with things there. But in Jamie Bennett's lecture on holloware today, when he showed the newest avant-garde things coming out of the Memphis school, there was holloware. It was fresh, it was new, it was innovative, it was on the cutting edge of what people were thinking about. It's there and it's obvious and it's an international thing. Now why is this a negative posture? I mean, if holloware is dead and there's no need for it, these things would never surface, but, nevertheless, there it is.

I sit in with architects all the time who are designing buildings and they say, "Do you know anybody who can make finials for stairways or lamps for the lobby or sculptural relief? We're dying to find these people; they're not around." Nevertheless, I know hundreds of people out there that are making little vessels and little containers and doing this and that and intellectualizing about them. There's a market *there,* and the skills are there. It seems that everybody's in a small group, and it's not that there is not acceptance for these and it's not that there's not value, but from my perception the whole market is ready to blow apart. What I mean is, with all of the intellectualism, and I'm not at all knocking that, but all the intellectualism and the personal insight that I saw with the things that Jamie was showing and then what came out of the Memphis school that showed what can be done, why not use those perceptions? You're not going to have any trouble finding a market, I mean, that stuff is going to sell as soon as it's out. There's a ready market out there for all of that stuff, preciousness, fine, the little silver platters and silver dishes, they're functional, there's all kinds of objects and fountains and these things that are just dying to be made, and there are people there that have the skills to do it, so why not do it and make money? You don't have to ask these questions, it's no problem. I can't understand what's the value in turning this over all the time. I've been sitting on these panels for 15 years, going over the same thing, and out there people buy and sell stuff and things happen and we keep on going on. Is it sculpture, is it art, is it a function? It doesn't make any difference. It's how you perceive it.

KM: One thing that I want to mention rather strongly right now is the fact that if the Memphis school is the latest thing, *don't do it,* because it's already done. You're not doing anything original, you're arranging ideas of other people.

Is functional holloware today too boring and repetitive? Some of it's awful, terrible. See, what the people in the Memphis school have done, they have approached the problem from the point of view of what do those forms mean to me emotionally, me the creator, and they came up with a configuration of forms, colors and structures, that have been tried before, and that esthetically, in some instances, are very pleasing, and in other instances are rather awful. As I said, I consider myself an artistic problem solver, and when I solve a problem, I go back to the elements of form and the principles of design, and that's the one thing that artists have followed from time immemorial. If you find that the forms of the past are boring, don't repeat those forms, invent your own.

Are we being too precious and exotic but lacking in content? Yes, and by lacking in content I mean that the human element very often is missing. And the other part of the question, has it too little content and concept and too much display of self-conscious virtuosity. In my opinion, definitely yes, because we are being so precious about ourselves, we think we have to parade our artistic powers. Of course, we do, but we do it in our work. *We* don't matter, because we're all going to be dead in 70 years. There won't be a single one of us around, but your work is likely to be, and that's what you want to think about. So, when we talk about working in today's style, we must ask what that is. And, of course, it is what we make for ourselves—that's what is today's style. We as artists are the eyes of a half-blind world, and we have to show it a new way of looking.

GG: One of the things I've been concerned about in this whole discussion is that I get the feeling that the intellectual, the critic is on the defensive. We live in a time where we have mass bombardment visually in terms of slides, we live in a sea of slides, we have video advertising, all this type of thing. So, today, you could just emotionally react and be right on without the use of the intellect, but I don't believe that works. I think that there has to be some kind of balance or blend, or one has to ask questions. For example, Kurt said something about, don't do Memphis. I say, hey, don't do art deco, don't do Renaissance, don't do all that other stuff either, but you ought to know something about it, its lineage and how it developed. Then, perhaps, with some kind of blend between working with your hands and thinking, something will happen. I don't think this will take place in isolation. I think what takes place in isolation is that everyone gets excited at each jewelry show they see or each holloware show they see and then they do a bunch of it, and nothing is going to come

from that that one can say is artful.

In terms of something that I'd like to share about the way that I operate—I find it's very important to find links to make sense of what I'm doing, and, generally, I do that by trying to make historical links, although in an unscientific manner. I try to prove my point rather than disprove it, and I think that this is a rather positive position. In other words, is there a lineage for metalsmiths who make sculpture? Do I have to create a new category, or has it really always been there all along? What I find most often is that there always is a lineage and that there are always those antecedent practitioners who had a similar idea but at a different time, and it's that time factor that makes the difference. I find that very reinforcing. It's very buttressing to know that these things existed, and I don't fear change because of it. I will always have colleagues.

From audience, Arline Fisch: I'd like to hear a little more discussion about different approaches to the manipulation of metals, because I think that is conditioned by ideas. It does not necesarily make the idea; the idea makes the method of choice. It would be interesting to conjecture about the range of what's happening with metalsmithing right now. There is not a great deal of actual beating on metal. There are many ways metal has changed in the past five years. Al is beating on metal and Gary is beating on metal, but not so much recently. Gary, your way of working with metal has changed rather drastically in the last five years. Could you make some observation about why you changed the way you deal with metal and the way you see the future of metalsmithing?

RL: I would like to agree with several things that Kurt brought up, and I think that the human aspect is immensely important and how you respond to the materials themselves.

The metals field has come a long way in the past 10 years and I am encouraged by much of the work that I see being done by individual artists. But the field of metal in general can be held back by metalworkers who don't think critically and creatively about what they are trying to express in metal. There are professional metalsmiths doing work that is derivative of work that has been done in other media.

The main criticism I have of work that draws upon other media for its inspiration is that there is not always the consideration of the importance of the material in the concept of the original work. A form or image that is exceptional in glass may lose much of its meaning and impact when duplicated in metal. A sensitive artist is aware of these differences and the inherent qualities of materials. However, exploring the ideas, forms, techniques and textures that are typical of one medium and translating them into another can bring fresh ideas to the field of metalworking when creatively applied.

Metalsmiths who borrow ideas, forms and work formats from other media and do not develop the work beyond mere imitation are no better than metalsmiths who copy the work of other metalsmiths. No one is fooled, and the plagiarist is thought of as a second-rate artist by their peers because of their lack of originality and inability to be innovative. My feeling is that these metalworkers are cheating themselves of the real pleasure involved

Illustration: Randall Enos

in creating artworks—the joy of discovery. They are more concerned with the end product than the artistic process and personal search. Metalwork that has been inspired by other artforms, both contemporary and historical, must at least equal this work in vigor, concept, clarity and presence if it is to have any lasting significance.

The thing that Kurt mentioned too was the idea that we are trying to show other people another way of seeing or a new reality for that particular object. It's nice to have that reference point, saying I'm starting with a compote or a cup form. Or are you just doing a nebulous object that doesn't have any reference point? If so, you're not going to be communicating.

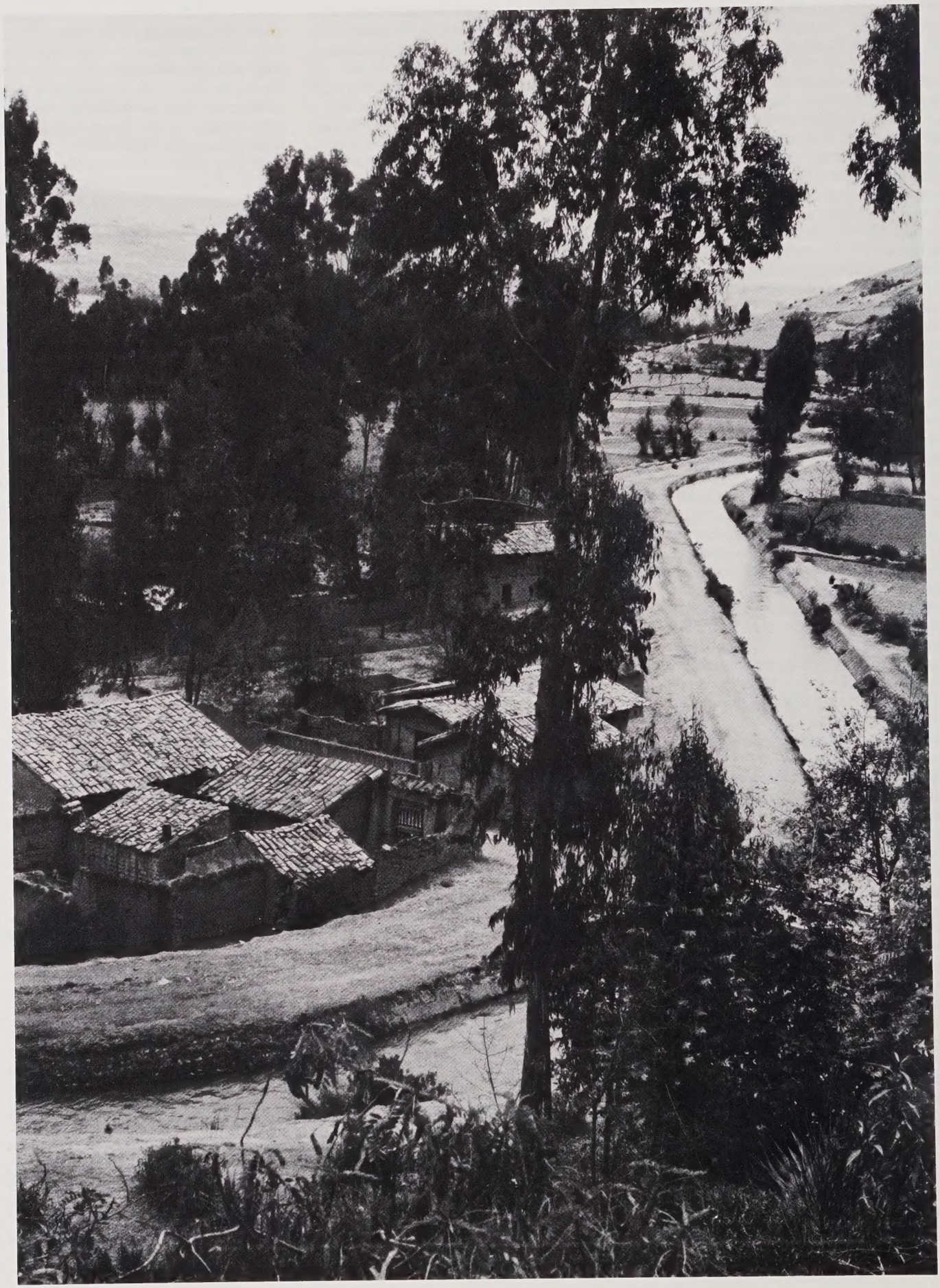
GG: I've been working on this piece and there was a particular area where I had to make something that looked like dirt. And all the things I'm doing now are in steel, so I never made dirt before, or anything that looked like it. So, I figured out that if I took the arc welder and turned it up full blast and held it six inches away and just cut loose that it might work. It just blew metal all over the thing and it looked great. So, what I'm trying to illustrate is the point that you come up with an idea of what you want to do and then you figure out a way to do it. If you're doing jewelry that's really hard-edge, geometric, sparing in terms of surface embellishment, then bending is probably a good way to do that. On the other hand, if you're after volume, there might be another way to do it. It seems like a rather obvious course of action, that is that you choose a method to illustrate the ideas you have, whether they're about form or content or whatever. Of course that's based on good exposure in school. It seems simple to me.

RL: I think that because there are not as many people in universities doing smithing, people don't see it as an esthetic direction worth pursuing. For myself, the reason I don't do smithing is because visually those aren't the types of forms I respond to or the way I choose to work with metal. I'm not going for volume and I'm not going for organic form. I want hard, clean, delicate form, but maybe that direction and esthetic are more acceptable in metalsmithing right now and that's why everyone is doing it. For myself and for my students, it has to do a lot with the time element and process. Smithing is not as direct a method. You have to anneal the metal often and wait for it to pickle. Raising may be perceived as being more time consuming than constructing, not that it is necessarily.

AP: I want to respond to Arline's question about the folded and bent metal versus manipulation. In the Artist Blacksmiths Association, which now includes about 3,000 members, people are out there forging and manipulating metal all the time. I think that it's not that it's not being done, but the categorization of blacksmithing and silversmithing get very involved and we have a tendency to isolate ourselves in these different groups. What it gets down to is a thought process. I hope that we think and then we do, and it so happens we use these skills, whether they are forging or whatever. As far as the culture is concerned, and even within academia, forging and manipulation is done more than silversmithing now. It so happens that with all these people that are doing it, 99% of them are doing trivets and fireplace tools. Now, the sensibility is there, the skills are there; they know how to work it, but the thought or the need to do anything more than that is not there. Whose responsibility is that? If you want holloware or anything else to be significant, you have to make it significant. Nobody is going to do that for you. These skills are not dead and the need is not dead. But you can't expect someone to pick you up and put you somewhere. The educational system has allowed the preservation of those skills and they're being offered. And it's a matter of taking them somewhere. With all the talk, and all the personalization and all the introspection, it's mainly your own volition that allows those things to develop beyond the obvious and the immediate. No simple answers to it.

El Condor Pasa

by Enid Kaplan



Peru, Land of the Inca, the Sun Worshippers, Land of Gold (the "Sweat of the Sun"), Land of Silver (the "Tears of the Moon"), a land where precious metals were in abundance, used not only for ritual but for everyday pots, pans, eating utensils and fishhooks.

Since childhood, I had been mystified by Peruvian golden figures and creatures with their shimmering, dangling discs that I had seen at the Museum of Natural History in New York. I had no idea how they were made; I just knew I was fascinated by something whose vision stirred me emotionally and esthetically. I suppose I sensed something very human and direct about what they were saying. I didn't intellectualize at age 10; but when I look back, it must have been the expression of strong emotions about life, death and the afterlife that moved me.

Only a shadow of these ancient cultures remains in the 20th century; yet, I hoped that a visit to Peru would expand my understanding of their universe and whether contemporary practitioners would shed light on their legacy.

There is always something profound about seeing objects in the land where they were created. The colors and forms of their landscapes, the sounds of their language and music, even the odors of their cuisine all contribute to an awareness books and slides can never convey. They come alive as an integral and meaningful part of daily life, appreciated and worshipped because of their personal significance to the individual, and not because they are "great art." In experiencing them through their own people, I hoped to be inspired by the very imagery that had seemed so remote.

As traveling always provides me with a distance and perspective on my own life as well as that of the new world I am exploring, I anticipated the new insights that this Peruvian journey would bring. What had become of their extraordinary talent and tradition? What role had metalwork played in their past and what role would it play now? How had their artistic expression been affected by the Spanish conquerers? As my own work has grown more figurative, I imagined their images would carry a special message. With these questions swimming in my mind, I and my husband, Jordan Deitcher, a theater director and writer, embarked on a two-month journey to the Land of the Sun.

The art and metalwork we did find carries more meaning when set against a picture of what had existed in Inca times. Cusco in the 14th century was the center of the largest empire in South America, comparable to that of Rome, with a population of over 10 million. The city was dense with glorious temples and stupendous imperial palaces, all with interiors of gold and exteriors of renowned Inca masonry. Noblemen were carried around in litters; their bodies decorated with large breastplates, nose ornaments, ear spools and woven garments with hundreds of dangling discs to catch the light. Women were also lavishly adorned with golden necklaces, earrings, hair ornaments and shimmering garments. All the gold was owned by the Incan court, which employed master goldsmiths imported from the northern coastal Chimu culture to create ceremonial and religious objects.

Opposite page: San Jeronimo; **above:** San Jeronimo Co-op. Photos: Enid Kaplan

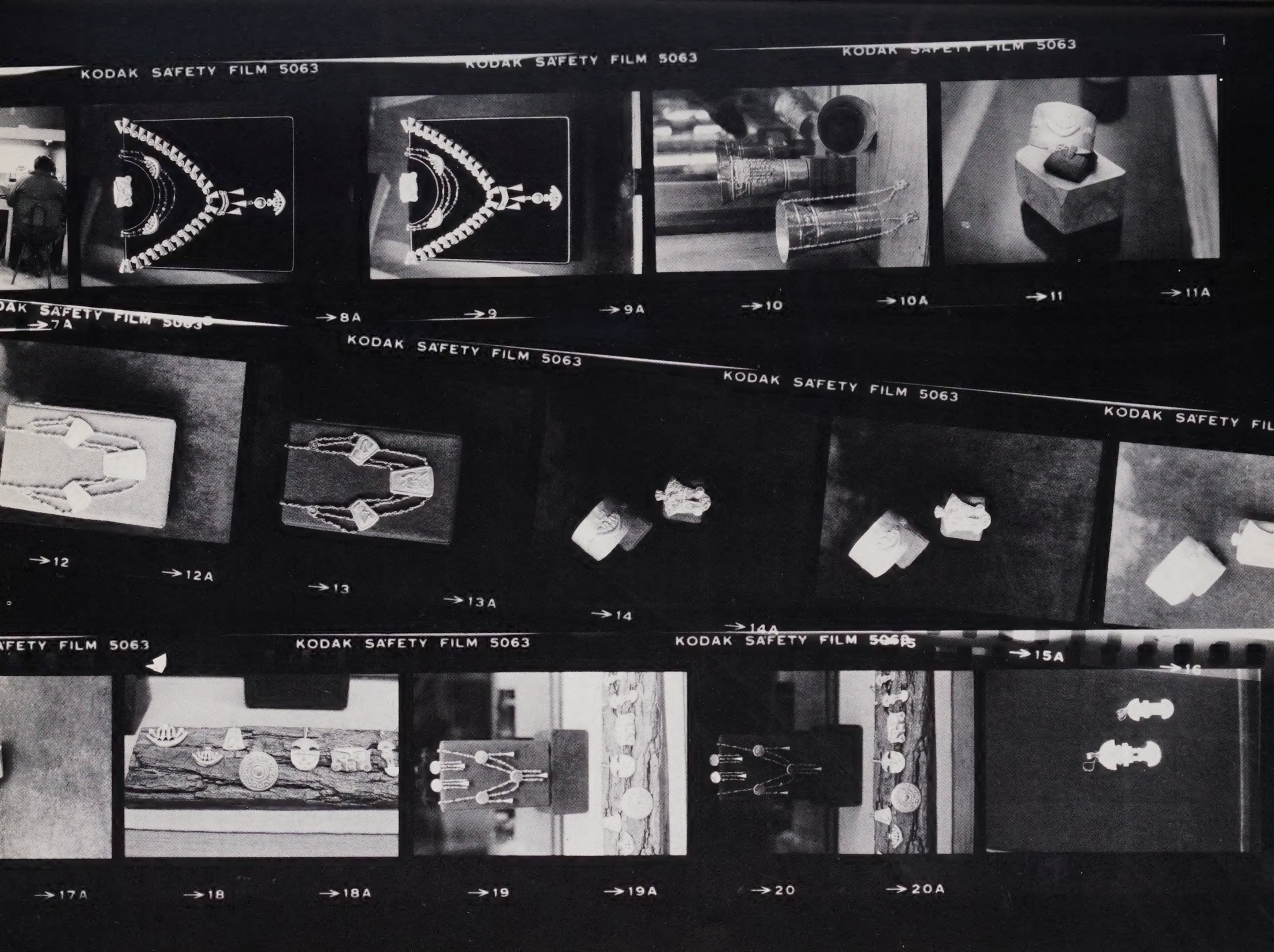
The Incas believed in an afterlife, where their souls would eat, drink and relax forever. The nobles were often buried in large ceramic vases covered with weavings, their bodies adorned with gold jewelry, thin golden gloves and masks, their mouths and hands filled with silver and gold discs. The chiefs were buried in the company of women, friends and servants, usually placed alive beside them in their tombs, or "huacas," with liquor and food for the trip. The pre-Columbian artifacts that have come down to us are primarily ceramics, weavings and metalwork buried in these huacas, which escaped the destructive hands of the Spanish.

Perhaps the most extraordinary vision in ancient Cusco, "Korincancha," the Temple of the Sun and most revered shrine in the empire, was constructed of Incan masonry and covered with ¼"-thick plates of solid gold, each weighing about five pounds. The interior walls were of gold, and the high altar was topped with a huge repoussé sun-image, a face with emanating rays and flames that was positioned to draw the "real" sun's rays inside the temple.

Outside the temple was the Inti Pampa, or Field of the Sun, to me, one of the most incredible conceptions in metal that has ever been created. A field of life-sized animals, birds, figures and vegetation, exquisitely wrought in gold, silver and stones, golden llamas, birds in trees, butterflies and crawling lizards. They even had thatched roofs of real straw interspersed with straws of pure gold to catch the sun's reflection. What minds conjured up such a magical fantasyland? And what a vision this must have been to the Spanish!

But, of course, we will never really know . . . I opened my eyes to a modern Cusco, entirely transformed from the collision of these two cultures that had such different perceptions of the value of gold: the Inca, who saw its value as symbolic and spiritual, and the Spanish, who saw its material value. As the latter has triumphed, the jewelry altars, walls of gold and exquisite, magical sculptures of the Inti Pampa were all transformed to thousands of tons of ingots.

Being there, you really feel the rape of this culture, and I found myself furious that the greedy Spanish hadn't had the decency to leave the world at least a few of these objects. Although Cusco is a beautiful city, European-style with tiled roofs and winding streets, I saw, and felt, the destructive presence of the Conquis-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tadores more strongly there than anywhere else in Peru. I don't mean to imply that I expected things to be as they were 400 years ago, but I had hoped for something akin to Jeruselum or Rome, both ancient capitals that have managed to maintain a more harmonious integration of past and present. Instead, I found an aggressive disharmony of cultural sensibilities. On a physical level, the temples and palaces are completely buried by garish Catholic churches, and, on a psychological level, the identity of the people has been deeply subverted. Embittered and angry, they still see most foreigners as Conquistadores, to be treated with a mixture of servility, admiration and resentment.

One gets the feeling that contemporary Peruvians appreciate their heritage—the

Photos and drawings: Enid Kaplan

artworks and archeological sites—only for their value as tourist attractions and not from an innate sense of pride. In fact, many Peruvians with whom I spoke, particularly of college age, are ashamed of their Incan past and, like the newly arrived European Jews in America, attempt to obliterate the dialects and traditions which they believe will hinder their entrance into the Spanish world of wealth and status.

As tourism is the basis of the Cuscan economy, there is an abundance of jewelry, weavings and metalwork for sale on the streets and in the shops. Although this work has a certain charm and is even well made, I was disappointed by its uniformity and lack of "soul." The voice it expresses is a group voice, rather than one of individuals—a synthesis of styles of slight variations on pre-Columbian themes, all a pale shadow of their powerful predecessors.

Most of the jewelry is mass-produced, cast or stamped, sterling reproductions of images from various pre-Columbian cultures. The most popular image is a "Tumi" or Incan ceremonial knife.

Humorously extricated from its original "serious" context, it appears as tiny sterling or 14k earrings, rows of tiny "Tumis" as necklaces or bracelets, brass bottle openers, large repousséd wall plaques, and even as designs on towels and bedspreads. Also popular are the miniaturized earth drawings of the Nazca culture, a pre-Incan civilization of about 1100 A.D., who carved large birds, monkeys, spiders and even astronaut images onto their flat, dry plains. On a larger scale, similar images appear on raised copper beakers, ashtrays, plates and bowls. These souvenirs are available throughout the major Peruvian cities, with most of the work produced in large factories in Lima.

I did, however, find jewelry with Incan images carried to exquisite extremes of delicacy and detail, beautifully hand-fabricated in colored golds and oxidized silver in some of the finer shops in Lima, Cusco and Arequipa. One of these in Cusco, on Calle Sapphi, was run by Hugo Ormachea. This small store and adjacent workshop carries jewelry and some holloware of Incan designs, with an occasional European, floral influence. The quality of the work was fine, all hand-fabricated by Ormachea and the five male jewelers he employs. As this was my first personal interaction with a Peruvian goldsmith, I pumped him with questions.

I learned that there are no universities or schools teaching metalwork in Peru, so training is handed down from father to son over generations. Ormachea, proud to be carrying on his family tradition, is already training his six-year-old son. He explained that the hand-fabricated metalwork tradition is dying, as few people his age (mid-20s) have the inclination, facilities, let alone capital, to pursue it. I also learned that all metal is purchased from the Banco Mineral or directly from the mines, in blocks of pure metal that must be alloyed and milled. Ormachea works only in 22k gold and scoffed at the American use of 14k "garbage" that we pass off as gold. I was surprised to hear how rich in gold and silver Peru's jungles and mountains still are, despite the Spanish drain. Metals are considerably less expensive there, probably because of the low wages of the miners, who were on strike to raise their pay from $1 per day to a hefty $1.25 for eight to 10 hours of labor.

The Peruvian metalwork today is essentially a commercial enterprise, geared towards what Peruvians think the tourists want, rather than an expression of how they see themselves. Perhaps this artform has yet to find its voice and place in modern society. With most Peruvians operating on survival levels and with no ruling class to commission works in gold, who can afford the equipment and materials? These were the sorts of issues I contemplated as we continued our journey. We had word of some mountain villages of silversmiths in the north in Huancayo, so, we set out in that direction. Huancayo, a town featuring an extensive popular Sunday crafts market, is the center of a network of neighboring villages, each specializing in a particular craft form: weaving in Hualhuas, gourd carving in Cochas Chicas y Grandes and silversmithing in San Jerónimo. Although the weaving and metalwork is different in form from that in the larger cities, it retains a uniformity of style and the communal rather than individual expression of works created primarily for tourists.

The jewelry is filigree in fine silver and gold with floral, paisley and geometric designs of Spanish influence. Entire families are involved with the production and sale of the jewelry, and here, too, training is passed down through the generations, although women also do metalwork. The inhabitants of the villages are primarily Indians, often speaking only Quechua, the Incan language, and earning on the average $2 to $4 per day. This places the purchase of metals, tools, equipment and electricity (lacking usually) in an entirely different perspective.

A solution to the equipment problem

was the formation of the Cooperativa Artesania, an alliance of 15 male and female silversmiths, ranging in age from 17 to 40, who jointly share in the ownership and organization of the workshop, equipment, tools, materials, labor and profits generated from the sale of their jewelry through outlets in the cities, the Huancayo market, and their showroom in San Jerónimo. Individuals in the village may rent time at the cooperative to use the shop. Although the townspeople actually wear some of their jewelry and seem to enjoy its fabrication, it is still primarily for tourist sale, and not an integral part of their lives.

I did, however, find one exception at the studio of Juan Porras Bendida, where we saw a large, silver, repousséd altarpiece and crown for the statue of the Virgin. These had just been completed by Juan and a group of local silversmiths to be included in a parade at the upcoming Fiesta de San Jerónimo, the patron saint of the town. Although these people are desperately poor, they pool all their resources to purchase the silver and give their time to the creation of these objects for the religious honor it bestows on them.

This contemporary altarpiece and Virgin's crown, both decorated with floral designs, were the only examples where artworks in metal became an integral and significant part of daily life. In Cochas Chicas, a special gourd will be carved to honor a marriage, depicting the landscapes and legends familiar to the couple. As the gourd carving is a more recently developed art form, it is free to draw on contemporary experiences for its symbols, whereas the metalwork generally reverts to the traditional images of the Spanish era.

From here, we headed south to Lake Titicaca where we lived for a week on the island of Taquile with a family in an adobe hut. After a one-hour climb, we entered a foreign world, frozen in the time of the Inca. This is a breathtaking island of Inca terracing, Indians in native dress who whisper in Quechua, one main plaza, no banks and one lightbulb. All the men, women and children spin, knit and weave a variety of belts, hats and vests, which they treasure and wear as well as sell to tourists (although only a rugged tourist would venture here). While a little disappointed to learn that it is not in their tradition to make or wear jewelry, I was delighted to see men and women chatting in the plaza, knitting and spinning, creating and wearing garments with relevant images—symbols of their crops, legends, landmarks and lives. It is relatively easy for this traditional artform to prevail, as the materials, tools and equipment are all naturally available on

Enid Kaplan, *Psychological Portrait*, 1986

the island. Although there are individual touches of subtle variations, the colors and images of the weaving and knitting are fairly consistant with their customs of food, clothing, shelters, economic and social status, and choices of how to spend their days. There was a marvelous kindness, serenity and solidity of these people, and I felt a dignity and pride that was a stark contrast to the people we had encountered in the cities.

Some of the most powerful magic we felt in Peru came from being in its spectacular landscapes. At Machu Picchu, hovering amidst craggy peaks and mist, or hiking in the snow-capped Andes, we were soothed and inspired. A few mountains and glaciers every now and then remind me of my place in the world. The people in these areas, although very poor, appear to have an inner peace and strength from their harmony with nature and their close family and community bonds.

Finally we returned to Lima. There, next to the fabulous Museo de Oro, was Vasco Jewelers, creators of the finest contemporary metalwork I had seen in Peru. Founded 36 years ago by "foreigners," two Italians from Genoa, Guglielmo Scotto and Luis Varese, Vasco is dedicated to "paying homage to the magnificence of Peruvian pre-Columbian gold" through replicas or adaptations of traditional images for jewelry, containers and small sculptures.

The inventive variations and superior craftsmanship place the works in a unique category. Scotto's son, Gianpuro, the head manager, gave me a tour of their extensive workshop, which employs 42 Peruvian male jewelers and one female designer. Most jewelers come with years of experience behind them, although occasionally some, perhaps children of the jewelers, will be trained at the workshop from an early age. While certain designs are repeated, they are all hand-fabricated with slight variations in 18k gold, sterling, crysacolla (called "Peruvian turquoise") and chaquia, which are fossilized shells from ancient burial sites of the coastal Chimu and Chancay cultures.

The Spanish Conquistadores completely obliterated the pride and identity of what had been the richest and most powerful center in South America. My sense, especially in Cusco, is that the psychological scars and resentments prevail in modern Peru and have contributed to the declining interest in metalwork and their other highly developed arts of clay and fiber. The popular president Alan Garcia has rekindled Peruvian national pride. The new Peru is relatively young in its development and, like anyone recovering from a devastating trauma, must relearn to think, walk and express its unique personality in its art. Vasco seemed to reflect the highest potential for defining a Peruvian image in metalwork.

Entering the Museo de Oro, I was struck by the vast number of objects. Instead of one extraordinary pair of tweezers, there are 50; instead of one repousséd silver beaker, there is an entire room stacked with them. These works are only a portion of what was uncovered in the tombs of various Incan and pre-Incan cultures, covering a period from 100 B.C. to 1530 A.D. Although many pieces are very intricate, they do not feel labored but playful and spontaneous. The gold is manipulated in a casual manner and is even occasionally painted. The other qualities I admired in the museum's metalwork were the use of movement and reflection, the bold juxtaposition of intricate, dimensional details with solid, flat areas; the unexpected combinations of gold with other materials such as wood, shells and cloth, and the content, power and whimsy of the figurative images.

Numerous hanging shapes, either

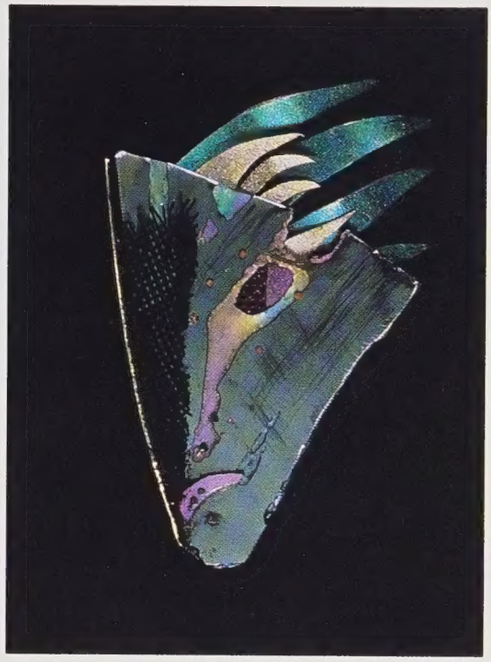
hovering in low relief above a simple form or quivering within a pierced space, were used to produce sounds and to reflect sunlight onto the wearer. One piece I loved was a tall, greenish-copper, square crown, with four vertical horns, standing about 20″ high, that is completely covered with hanging gold half-domes. Another, a simple woven cloak in bands of black and red, was covered with hundreds of sewn dangling discs. I imagined how incredible these two pieces would be when worn, moving and catching the light.

Also inspiring was the emptiness and detail in the nose ornaments and Tumi cleavers. Here, sleek, graceful forms are topped with detailed sculptural heads and bodies of humans and animals. One I especially liked was an 8″ Tumi from the Chimu culture, whose knife is vertically divided, half-gold and half-silver. Perched on top is a golden repousséd and formed llama sitting on a base of four turquoise stones from which hang silver and gold discs. Excited by what I was seeing, ideas began to click and I drew for hours.

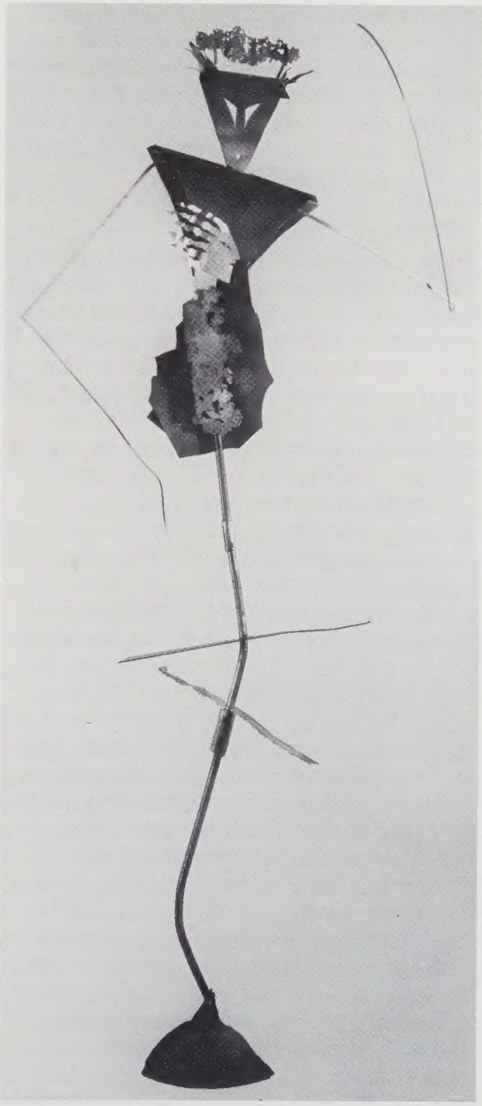
Facial expressions and gestures of the figures were incredibly alive and intense. Small in scale (usually 2 to 6″), and crudely constructed from repousséd gold sheet, they convey both drama and whimsical lightness. Three golden men, whose foreheads quiver with discs, stand with raised hands and gaping mouths in "Oh-No" positions of shock and dismay. Two scowling musicians hold their instruments and glower at each other. A 3″ carved ivory figure crouches in fear and covers his mouth. I loved the fantasy quality of figures that are part animal/part human/part geometry.

One of my favorite pieces was a repousséd gold cocaine-pouch in the form of a puma, whose tongue is a human face and whose body is a network of two-headed snakes. Similar images appear in the Paracas funerary weavings: human butterflies with snake tongues, winged people with cats inside them, feet with dancing faces—all possessing a flowing, dreamlike quality that suggests the fragile distinctions between animal and human bodies. My own figurative work, often psychological portraits, is moving in a similar, less literal direction.

So what are my personal conclusions after two months of seeing and absorbing? From the welcome perspective of distance, I found myself both appreciating and rejecting much of what I take for granted. On the most basic level, I am grateful that I was born in this country and have the luxury to operate well above the survival levels that engage most of the world's people. I definitely need to be reminded of this periodically. I am grateful I live in a society rich enough and increasingly aware enough to support the kind of art I wish to create. My need to be in the peace of nature and the craziness of my hectic, goal-oriented life became more apparent, and, although I have returned to it, I have still maintained (not all of the time) an awareness and amused perspective about its general insignificance in the greater scope of things.



Above: Enid Kaplan, *Goat Man* brooch, sterling silver, etched titanium, mobium, mesh, paint, 3 x 2 x ¼″, 1986; **below:** *Psychological Portrait,* 1986



As an artist and metalsmith my speculations about the role that metalwork plays and has played in Peru raised some interesting questions about our culture and the role metalwork plays in it. How has our country's economic and social history affected the way we perceive ourselves and how is this reflected in our metalwork? What are the visual symbols unique to this culture?

In pre-Columbian Peru, the images in ceramics, weaving and metalwork were an integral part of social and religious framework and were, as such, an expression of vital beliefs. Removed from this context, the same symbols hold little meaning in the present and may even inhibit the development of a new voice in these media.

How has our field been affected by the burden of its past? What do our contemporary images say about our vision of ourselves and how is this interpreted by the rest of the world? How these observations and speculations will be translated into my own artwork is hard to say. My images have already shifted dramatically, and the experience of Peru has strengthened and clarified my sense of self, both in terms of who I am and what I do. I am committed to exploring and comparing contemporary cultures with traditions of highly developed metalwork and plan to pursue this quest, along with the making of art, throughout my life.

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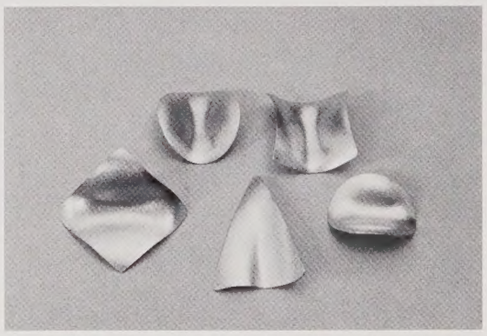
"El Condor Pasa" is the title of an 18th-century Peruvian folk melody, translated and popularized by Paul Simon in the 1970 Simon and Garfunkel album "Bridge Over Troubled Water" and heard everywhere in Peru.

Enid Kaplan is a jeweler/sculptor living and working in New York City.

The Joy of Limited Production



Am I in Business?

by Yvonne Arritt

Like many university-art-department-trained craftspeople of the 50s, I was educated to be a one-of-a-kind snob, sneering at production people. *They* were crassly commercial; *we* were unique, creative, artistic. We labored long and cautiously, often taking five months to produce one museum-quality masterpiece. We entered shows, won prizes, entombed our oeuvres in glass cases, gave them to our mothers or sold them to acquaintances (assuming we could bear to part with them).

Times have changed; it is no longer a disgrace to admit that one needs money. We have expensive habits like mortgage-paying, clothes-wearing and sending children to college. It is possible to combine the satisfaction of doing what we know and love with the comfort of bills being paid.

My mind-set was abruptly altered in the summer of '81 by a challenge to design a collection of jewelry for Bloomingdale's. In six weeks, with one assistant's help and working 12 hours a day, 7 days a week, we manufactured 275 pieces and delivered *on deadline.*

Attitude: Production can be fun

First comes a change in attitude. Speed and efficiency are not necessarily synonymous with shoddy and ugly. Remember Dr. Spock's *Baby and Child Care?* Did you ever flip to the back of the book and read shortcuts for twins and triplets? What an eyeopener! You don't *have* to be so careful; babies are remarkably resilient. Sometimes they even take care of themselves.

So it is with production jewelry.

Getting Started

- Take a good design; simplify it; strip it of unnecessary parts.
- Omit some construction steps. Do you *really* need to file with a #2, a #4, emery paper, etc.? Try Bright-Boy and Graystar.
- Make 13 of them. One is to ruin or lose under the polishing bench. The others will arrange themselves in matching pairs. Voila: earrings, 6 pairs. Marketable.
- Do this faster than you think you can. (See below.)
- Assume that these pieces are "items," not precious babies; i.e., they are *for sale*, not entrusted to your care for years.
- Expand the design into a family related by a specific feature. Include at least: two earring styles, one on-ear, one dangle (post or clip); two neckpieces, one a collar, one linked; two or three bracelets, cuff or linked; a pin/pendant and belt buckle—all offered in large, medium and small. This is a "line."

System

(I am eternally grateful to Ronald Hayes Pearson for showing, in his first teaching workshop in Washington, his working file cards with metal models, both finished and in progress, attached.)

1. It is essential when designing a "line" to keep accurate records of each time-consuming process performed, success or failure. (See examples of 5 x 8 cards in Philip Morton's book, p. 261.)

a. Note every facet of fabrication. This is time-consuming initially but pays off later.

b. Record the effects of varying thicknesses, types of metals, placement in the rolling mill, whether forging started at the midpoint or 1½" from the ends, etc.

c. Trace outlines of the work in stages. Use different inks, superimposed, for each pass. (Could step three have been taken farther without damage?)

2. Reward yourself: promise that you may call a friend *after* doing just eight more whatevers.

3. Experience the joy of production. It is quite amazing how, during a series, the pieces take over and begin making themselves, suggesting variations on the theme and actually *helping you.*

4. Once you have a winner, consider casting, RT Blanking or chemical etching to produce the basic form, then tumble-polishing to speed up the finishing process.

5. Buy a dozen cross-locking tweezers; solder findings in a row.

6. Play games with time studies. If you can saw four shapes in 30 minutes, could you eliminate one concave curve, lay them out more efficiently and finish in 15?

For example, I did an elaborate time study on one of my most popular earrings for a catalog order: 24 pairs of sharks' teeth. That meant producing 25 mirror images (one each to ruin or lose, of course.) Results were *not* encouraging.

Twenty-two separate steps were performed on 100 pieces of 23-gauge Nu-gold, from "layout" to "shipping." Only two steps involved soldering, but eight required trimming, filing and/or polishing Total: 1,010 minutes or 16½ hours of hands-on work, roughly 40 minutes per pair. At $23 wholesale, this was obviously labor-intensive and not cost effective. (Mental note: Could I call it PR/advertising? Make them in sterling and raise the price?)

On the other hand (ear), another item, the "potato chip," has gone through several incarnations in four and a half years, and its production time has diminished from 30 minutes to 8. Shall I then lower its *price*? Absolutely not; profit has to come from somewhere.

Business Aspects

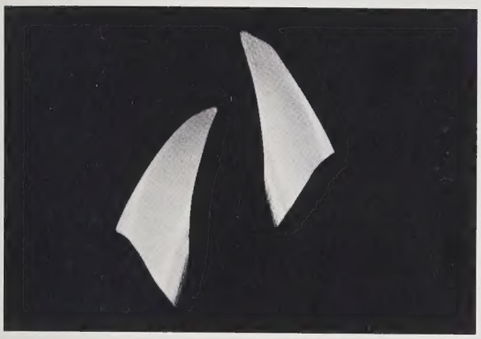
1. Assume that you *will* succeed; act on that premise.

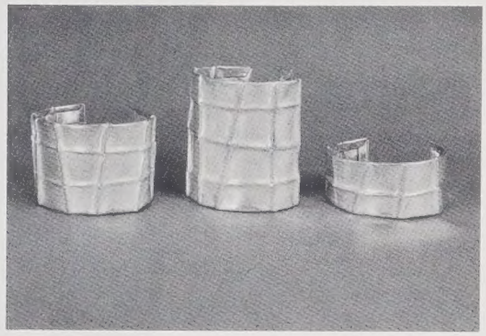
2. Invest in business cards, forms for orders and invoices, personalized stationery and envelopes. (Call NEBS, 800-225-6380, for catalog with reasonable prices.)

3. Open another bank account out of which you will pay and receive every penny relating to The Business. (No sneaking food money from the profits, please. You have to eat anyway.)

4. Learn bookkeeping—or at least condition yourself to itemize expenses and income *monthly*. (See IRS Schedule C,

Yvonne Arritt production jewelry: pins, cuffs, and *Scarf Swirl* collar, cuff and earrings, sterling silver; roll printed and formed. Photos: Betty Helen Longhi





Form 1040, for approved categories *before* you start.)

5. Check state and local regulations re: business in the home, personal property tax, ad infinitum. Prepare to spend several days with people who understand little, care less, and possibly give incorrect information. Remember *you* are responsible for the accuracy of your paperwork.

6. Inventory all expendable materials: metals, findings, gems, etc., as well as small replaceable tools (three-year life) and large depreciable machines. Know when you bought them and what you paid.

7. Buy 50 file folders *with sides* ($.56 each, Ginn's) on which to inscribe (in pencil) names of suppliers, buyers, potential buyers, reps, et al. (You cannot know in advance which ones will become inch-thick with problems or, happily, reorders and timely payments.)

Marketing: Do you really want to be successful?

1. Know your market; *target* your market, all advice-givers say. Catch-22—this is very hard to do. It's like telling a 16-year-old, "I'll give you your first job if you give me references from three previous employers."

2. Choose a jewelry field:

a. Fashion—"Arrived," thanks to the groundwork of Robert Lee Morris and others and recent publicity in *Metalsmith*: $45-$1,000 retail.

b. Fine—Becoming more production-oriented. (Read articles on Paloma Picasso and Angela Cummings in Vogue, Connoisseur, W): $300-$3,000.

3. Reserve money for start-up costs; payment is running 90 days. Everyone has a good excuse, including you.

4. Contact potential buyers by:

a. Trotting around yourself. The surprise effect sometimes works.

b. Taking a booth at a jewelry trade show (JA, FAE, ACE),

c. Hiring a Rep (See *Metalsmith*, Winter 86, p. 19).

5. Learn the vocabulary: "What are your price points?" "Let's write." "Have you a minimum?" Yes—$250 or 5 pieces.

6. Take more samples than you expect to sell. Buyers like to have something to reject.

7. Try to sell outright, wholesale. There is much less grief and paperwork. (See numerous articles in *The Crafts Report.*)

8. Be emotionally and organizationally prepared for volume orders.

9. Deliver on time: usually 4-6 weeks. (Repair and return rapidly. Blame problems on defective findings, usually true.)

10. Do NOT make surplus inventory. Buyers always want it "just a little bit smaller/larger, with a clip instead of a post . . ."

11. Price competitively with the competition. Forget formulas. If you think you're losing money on an item, speed up production, find a more compatible outlet, or discontinue it.

12. Have handouts for ease of ordering and publicity, including:

- Copies or sketches of the pieces, not so clear that they can be ripped off, but good enough to remind the buyer of your samples.
- Wholesale price list with logical style numbers and terms of payment, i.e., COD first order; Net 30 subsequent.
- Signature card with use and care information. (Ask which stores discard these and use their own—saves time and money.)

Disappointments

1. Rejection—real or imagined. Buyers are "too busy," "just stepped away from the desk," are "out in the market," "just spent this season's money". . . ("Yours are the only original ideas in this show; unfortunately my customers want pink rhinestones now"). It's *their* loss, isn't it?

2. Someone else invents a piece nearly identical to yours, gets *credit* before you do. Forget it.

3. Another designer discusses one of your creations with you at a show. Later you see it expanded into a *line* in four colors under his/her name. (Not only is it an outright rip-off, but you also feel stupid for not recognizing its potential yourself.) Use biofeedback to lower your blood pressure.

4. Dubious theft—"One pair of earrings is missing from my order—we've looked everywhere—I'll just take it off the check." You know damn well you shipped it, and it hasn't turned up anywhere in your reasonably clean studio. Then you hear that the store is having financial difficulties. Tell people.

5. Surplus ideas—You find yourself constantly squelching the urge to design items totally out of the current line's character. Make one sample of each and put it aside for next season or year. After all, it would be foolish (in this business) to offer all ideas simultaneously, looking like seven different people, later to expand upon them and appear to imitate someone, this time yourself!

The Five-Year Plan

- Have one. Set goals, immediate and long-range.
- Prepare to modify them to adjust to reality.
- Share information, techniques and resources. What you give comes back compounded, eventually.

PS

Of course, if I had followed all of this advice perfectly for the last four years, I would be rich and famous now.

Don't do what I do; do what I say . . . and Good Luck!

Yvonne Arritt is a fashion jewelry designer in McClean, VA, whose work is exhibited nationally. This article reflects five years of experiences in trying to follow the advice of assorted teachers and professionals and a strong wish to help prevent others from "reinventing the wheel."

Laurie Hall: A Primitive Contemporary

by LaMar Harrington

SCENARIO FOR THE DEVELOPMENT OF A PRIMITIVE CONTEMPORARY JEWELER

1965
"After a childhood of thinking of jewelry as insignificant mass-produced curios, I saw for the first time, at the Contemporary Crafts Gallery in Portland, the original, one-of-a-kind objects in silver designed and made by Polly Stehman—jewelry that was art, it seemed to me. That was when I saw the creative potential in jewelry for the artist."—Laurie Hall

1970
"Ramona Solberg's presentation at the Washington Education Association conference of her ethnic collection and her own jewelry with found objects impressed me. I could see that a readymade object, carefully selected, gives the artist a place to start from and allows the upgrading of scale. It can serve as an icon to work around. I can't stress enough the terrific impact this material had on me for years. Later, Ramona, as my teacher, gave me total freedom to express myself. Ramona loves jewelry and she loves living because of the people involved. She inspires you to do more with your work and with your life."
—Laurie Hall

1970
"At home with my parents and later during the fifth year art education courses, I got interested in the humor, movement, color, images, energy, realism and surrealism as well as the recalcitrance of artists like Calder, Matisse, Picasso, and Magritte. And, especially in the sophistication of child art and the way primitive peoples control their lives by investing in their art works."
—Laurie Hall

1971
"Quit fooling around with this macramé and get going with silver—if you can't find ivory, just cut up a soup bone on a band saw. The scale will be limited only by the size of the bone. Don't fret about the material—be yourself."
—Ramona Solberg

1976
"During my first trip to London I saw the mostly abstract work of Wendy Ramshaw, Susanna Heron and Gunilla Treen and visited Caroline Broadhead in preparation for a talk on new British jewelry. I learned that these innovators whom I admired so much were troubled with the same problems as I: How to make a living as an artist? Where to show? etc."
—Laurie Hall

mid-1970s
"Although I hadn't yet tried images in my work,

Opposite page: *Wild Appaloosa*, carved, polychromed pine, silver, hairpin, bone beads, horsehair, 1983; **right:** *Clap Hands, Here Comes Charlie*, bone dominos, carved bone face with resin inlay, string, 1979, Photos: Rod Siemmons

for some time I had been interested in the figure—remember, my formative years were heavily textured with Pop Art and then the Funk icons of the 70s."
—Laurie Hall

late 1970s

"Ideas came into clearer focus now as I began to deal with my own American context—the imagery of the Eskimo, American Indian, Southwest pottery, folk art and work that featured such American icons as the alligator, bear, horse and the postman-as-hero."
—Laurie Hall

1979

"Don't just make designs, make stories—the work can be art, not just decoration or fashion—and you can build on these narratives. Invent a vocabulary of symbols to speak your own language."
—Friend and artist,
Charles Luce, N.Y.C.

1982

Hall saw the British and European collection of contemporary jewelry at Malcolm, Sue and Abigale Knapp's home in New York City. Described in the Knapps' catalog by the curators, David Ward and Susanna Heron, as "work which showed a movement away from the discreet, decorative roles of conventional jewelry in favor of a conscious identification with broader issues concerning the body in art in society," the collection was a further inspiration to Hall in her determination to escape the usual formulae of life and art.

1984

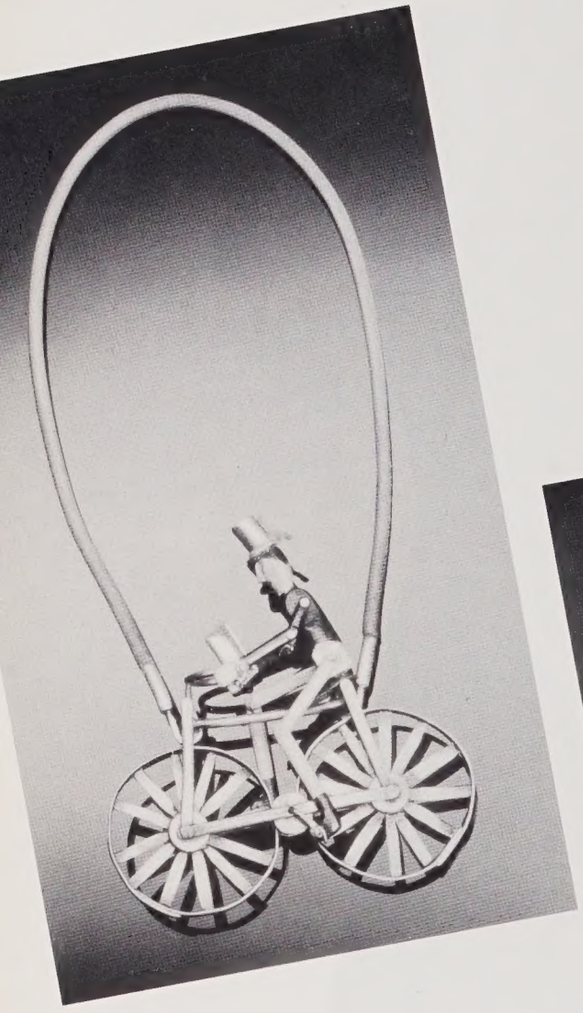
"Robert Lee Morris reinforced what Solberg had already instilled: 'Jewelry is important and should be created only the way you want it.' He also counseled, 'Know yourself, edit your work and put forward symbols to alter the consciousness of society—raise the spirit—soothe the soul . . .'" Hall's creative energies were fueled by this short summer experience with Morris at a Parsons workshop at Lake Placid, NY.

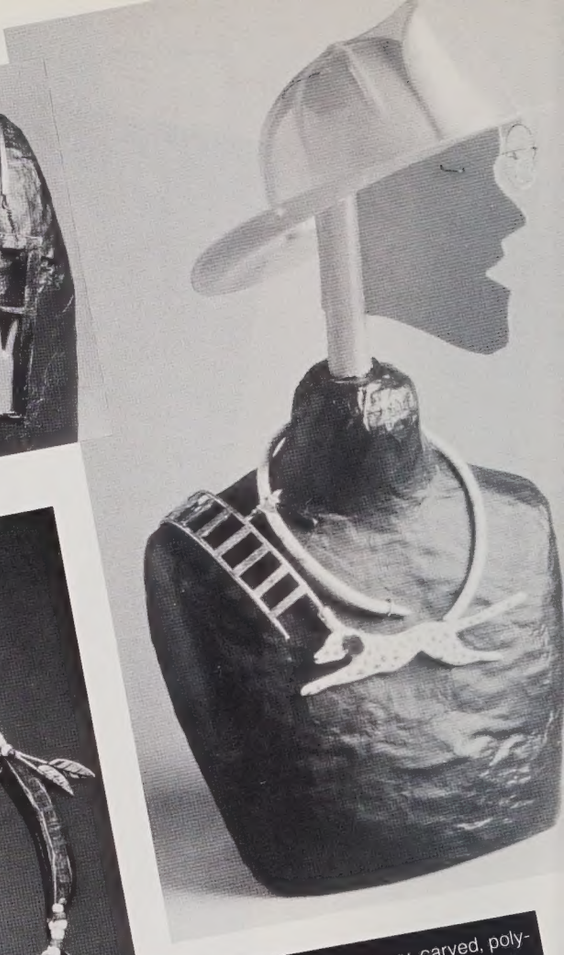
1985

Hall began to explore the surrealist world of Oskar Schlemmer and his views about costume and disguise and their relationship to the body-as-armature, integrating these ideas with her most advanced thoughts about jewelry-as-performance.

1986

Hall leaves her home in Seattle this early summer to work in the studios of a mentor, Robert Lee Morris, in New York, the city that annually infuses her spirit with new vitality after each year of teaching.





Far left: *Special Delivery*, carved, polychromed articulated figure, copper, sterling silver, 1983. Photo: Roger Schreiber; **left:** *Chief Bone, Gone Fish'in, Bone Fish*, bone, carved, polychromed wood, brass, silver, Indian mound beads, 1981. Photo: Rod Siemmons; **above:** *Help, Help, House on Fire*, (front and back views) carved bone with resin inlay, rubber, wood and enamel, 1984. Photo: Roger Scheiber

IMAGERY, STORYTELLING AND MOVEMENT

It takes a powerful psyche to cope with and build on the kind of support and inspiration that has surrounded Laurie Hall all of her life. The inspiration coming from all sides has been nurtured in the fertile soil of her imagination in an artistic life full of restless searching. She goes in many directions. She says her goal is to free her art and her life of any usual expectation. Whatever the goal, she is probably the most contemporary figure I know. She is a true contemporary as well as a primitive in terms of original thinking.

She is most satisfied with her working process when she has an idea and starts working with the materials and "spontaneously the work takes over into a continuous organic discovery. The sketch is in my head. It is not a studied event. The trip is more important than reaching the destination. I'm interested in the esthetic aspect, but when I'm in my studio, wide awake sometimes at two A.M., I feel like a kid building a fort—my studio is a game room—I'm possessed!"

Laurie Hall, artist, is also a high school art teacher, teaching five classes a day in jewelry, textiles and graphic design. The classroom houses performance episodes with all kinds of characters, some stars, some supporting actors.

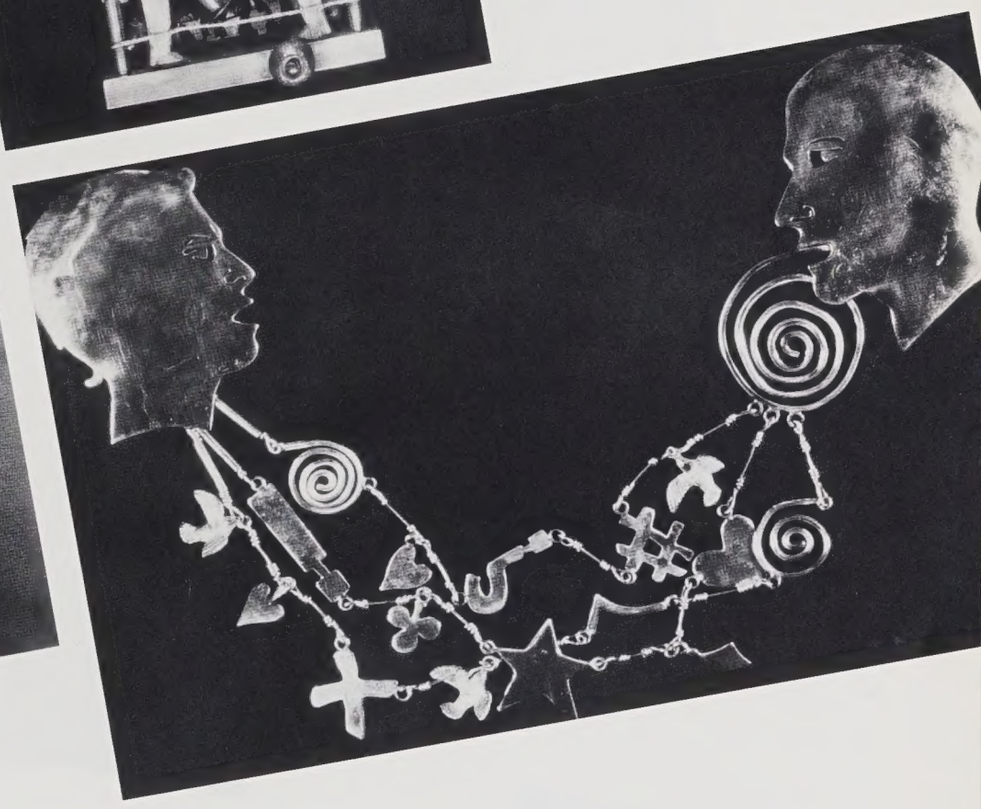
Laurie Hall hopes to involve the spectators and wearers of her jewelry in the art process too. As she wrote in the "Portfolio" section of *American Craft* magazine (April/May 1984), she hopes the bold size and nature of her work "will compel the wearer and spectator to participate in the spectacle of adventure." Ramona Solberg sums up the dynamic relationship of the artist and her art this way: "Dealing with Laurie and her art is like sticking your finger in an electric socket." Hall says she has a kinship with those contemporary artists working in areas traditionally not accepted as jewelry.

She is interested in ideas and materials, in exploration—she is not interested in making pretty jewelry.

Although she started working in the late 1960s, the roots of her present work lie in a piece entitled *Clap Hands, Here Comes Charlie* (1979). This is one of the earliest works to incorporate figure parts, one of the last "two-dimensional" works and the first of many with articulated and moving parts. The hands are a powerful primitive image and the face/mask the beginning of her use of disguise and her interest in performance and theater. Hall usually doesn't use "found objects," as her close colleagues in Seattle do, but creates her own icons. This piece has a strikingly primitive feeling, but its message is totally contemporary—about her friend, Charlie.

In *Chief Bone, Gone Fish'in, Bone Fish* (1981), she introduces a carved wood fish and canoe to create needed forms. Here, with the American Indian as icon, Hall begins a long investigation into her American roots. Her work becomes more three-dimensional and narrative. Although the

Below: *L.H. Bean Pole*, sterling silver tubing, ivory, 1983. Photo: Roger Schreiber; **right:** *K.O.*, antique folk figures, brass, copper, leather, boxing glove charm, 1985. Photo: Rod Siemmons; **below right:** *The Conversation* pins, sterling silver, 1985. Photo: Rod Siemmons



title here is nonsensical, and certainly poetic, and the piece looks almost ritualistic, the work carries a practical and universal message: The most valuable part, a sterling silver fish, hidden behind the paddle, is unattainable, as valuable things always seem to be.

Wild Appaloosa (1983) was inspired by the original eight-foot-long antique Sioux Indian "Horse Effigy" at the Tate Gallery, which she wanted to show in a new way in her jewelry. Worn correctly on the diagonal, the horse is a memento of the warring, moving spirit of the American Plains Indians, and probably of Hall's own restless energy.

L.H. Bean Pole (1983) is a throwback to her earliest rudimentary efforts in 1970 to make jewelry as important in the back as in the front of the wearer. Formally, the use of the body-as-nature—the body as part of a dramatic adventure—is a major element of the work, as is the delicacy of line. Flirtatiously, Hall invites the spectator to approach what appears to be a contemporary pin and then offers an absorbing Mark Twain-like story.

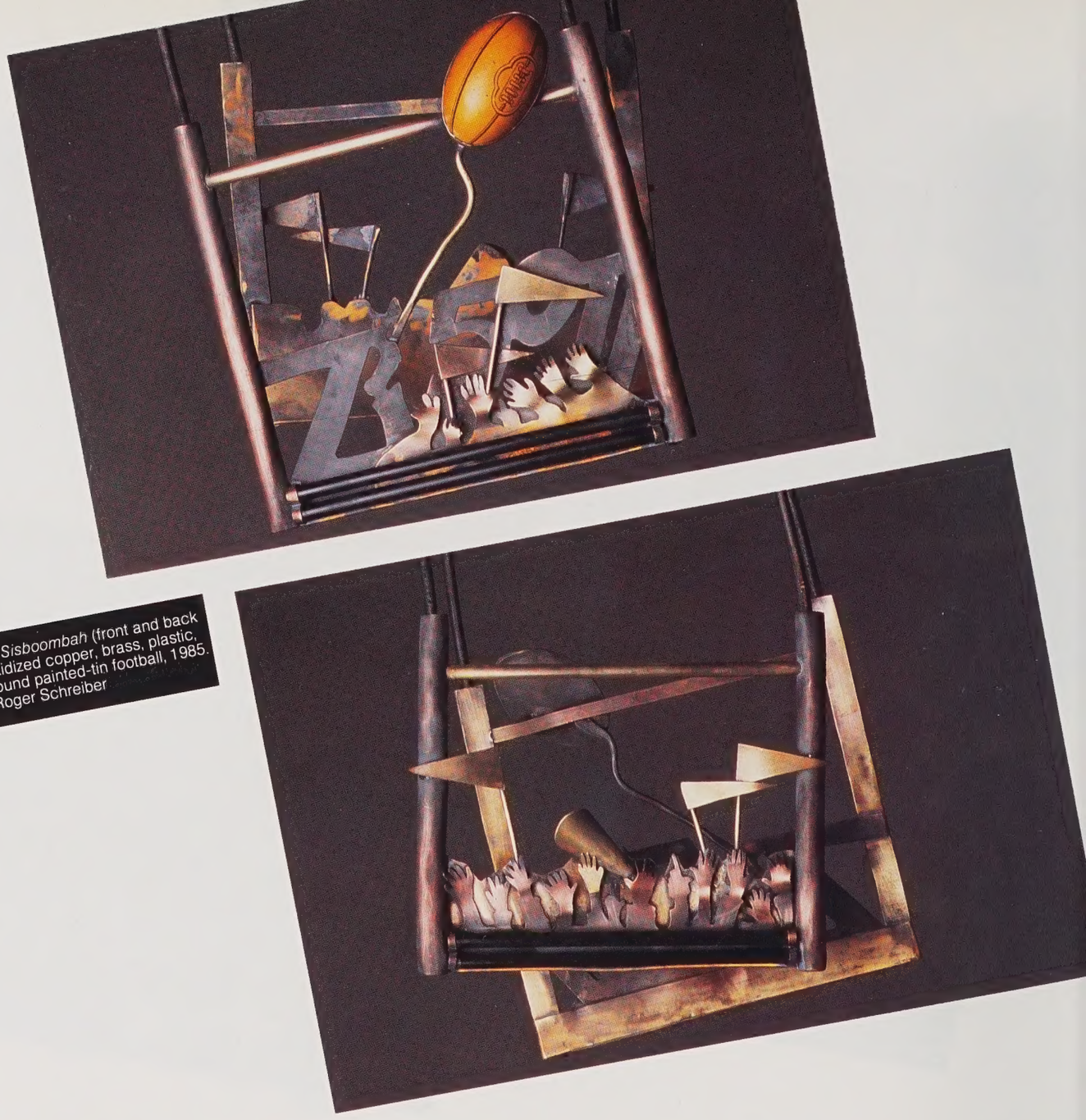
Special Delivery (1983) incorporates more Americana. It speaks to the formality and order of American life and is influenced by the bicycle rider whirligigs of late 19th-century New England. Hall avoids a "cute" image by keeping the form sculptural.

With *Help, Help, House on Fire* (1984) the subject matter is more situational. The body is truly the armature for this narrative, which is spread out over back and front and shaped in an arch form to go over the shoulder. It was executed with a mannequin. Hall has been fascinated with the American fire house since childhood. This piece shows her ability to draw from diverse materials to fill her need and to not let technique overpower her statement. Even when working with silver her concept has never been restricted by the metal's preciousness.

Rah, Rah, Sisboombah (1985) has both front and back views formed like an advertising sandwich board with leather strapping over the shoulders. Hall is here starting to deal with contemporary American people. The subject matter comes from her parents' lives in the 30s: the era of the Model T and football games. Complicated subject matter with a football being kicked over the goal post to a waving and fragmented crowd dominates the front panel, the other team with pennants and megaphone on the back.

K.O. (1985) continues American sports subject matter involving the idea of participation and movement, either with line or with moving parts. The two "found" figures imply interaction but don't look very mad at each other, which creates an ambiguity with the angry "conversation" seeming to take place between them. Are they shaking hands? What can two boxers do with one glove between them? Hall's work is infused with such mysteries. She says a piece of art without some mystery becomes craft and recognizes any such shortcomings in her own work immediately.

A punning piece, *The Measure of a Man* (1985), is filled with symbols addressing



Rah, Rah, Sisboombah (front and back views), oxidized copper, brass, plastic, leather, found painted-tin football, 1985. Photos: Roger Schreiber

the question of how the male must act to live up to American societal conventions of "manhood"—a social statement that most men can't be what they really are. Although much of her work is playful and whimsical, many pieces come from her profound understanding of the serious side of life.

Puzzled Solution (1985), the most narratively complex of Hall's work to date, was commissioned by an interior designer. The work describes, symbolically and surrealistically, the trials of solving professional design problems. Hall creates magical theater pieces from her intellect, imagination and her own or others' experiences. She is moved by large scale, color and diverse materials.

The Conversation (1985), in the form of a chatelaine, as with many of Hall's works, addresses a practical, everyday situation—this a psychologically laden and spirited argument between two Matisse-like male and female heads with symbols involving the question mark, a card game, a kiss, the heart, the number sign and the love birds for satisfaction. Her messages in the "theater" pieces seem at the time literal and symbolic, as well as poetic and practical. The use of charms on chains creates a kind of staged movement. Here Hall makes the usual understood by presenting it in a new and sometimes shocking way. Much of her work has an edge, is usually bold, but never crude. These simple head forms in *The Conversation* are the basis for a line of pins produced in a limited series.

IN CONTEXT

Assessed within today's jewelry mainstream, Hall's work, along with that of a handful of other Americans, stands close to the English innovators Caroline Broadhead, Susanna Heron, David Watkins, Sorrel Corke and the Spaniard Marta Breis in concept and motivation. That is, their work shares a boldness, a drive toward exploration and a diversity of materials. However, most of the innovative British and European work is still abstract and high tech, while Hall's work is responding to today's post-Modern wearer and spectator, who demand more than minimalism.

The form of the circlet and "squarelet", popular with the Dutch Herman Hermsen, the German Therese Hilbert and the Englishman David Watkins—all in abstract geometric designs—is shared by Laurie Hall, who incorporates her figurative imagery into "circles [that] lend themselves to narrative—bears chasing fish—black birds flying—rolls of barbed wire." Hall's work also employs considerable line, as does that of Watkins, Hermsen, Hilbert, the German George Dobler and the Dutch Lam de Wolf.

As early as the late 1960s, Hall executed a number of rudimentary front/back works, a form explored by such artists as Watkins and Heron. Again, the British rely on abstract constructions, while Hall's works are imagist. Also, although Heron's wearable art is often hardly wearable, tending toward the purely sculptural, Hall's is eminently

The Measure of Man, antique ruler and folk figure, blackboard, copper, brass, chalk, rubber tubing. Photo: Roger Schreiber

wearable, even as it increasingly expands over the body-as-armature. Further, a number of artists are dealing with forms that fit over the shoulder—enveloping and, sometimes, overpowering the wearer: the Swiss Pierre Degen, the Dutch Gijs Bakker, the British Julia Manheim and the American Marjorie Schick. Hall shares this form in a more wearable version.

Hall's interest in movement is shared by Friedrich Becker of West Germany, Gunilla Treen of Britain and Esther Knobel of Israel. Yet, although Hall's strong imagery, along with movement and color, are shared with Knobel, there the similarity ends, with Knobel's more conventional, lyrical and flat symmetry and Hall's unexpected turns of three-dimensional form and of mystery.

Although Hall has been heavily inspired and nourished by the imaginations of European painters of the first quarter of this century and by the contemporary British and Dutch innovators, and although her work shares many similar elements with other mainstream jewelers, she makes unique contributions to today's art world. Her greatest distinction at this moment comes from her long-term concentration on figurative work, at its height of quality today. Her rich promise lies in a new interest in the area of performance, a natural outgrowth from the present concentration on imagery, storytelling and movement and, possibly, down the road, into life-sized subject matter. The quality that has before and will in the future assure a substantial artistic edge in her art is her powerfully disciplined drive to experiment with life and with art.

LaMar Harrington is Director and Chief Curator of the Bellevue Art Museum in Bellevue, Washington.

Laurie Hall *Laughing*. Photo: Keith Proctor

Quadrum Gallery

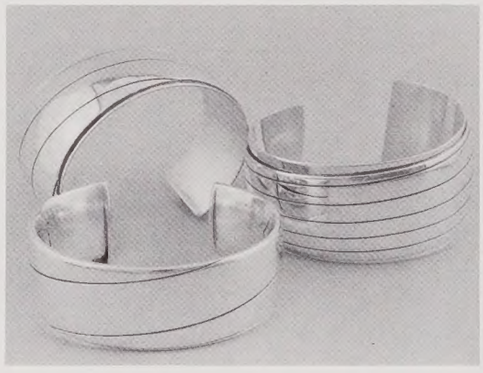
by Claire Sanford

Situated among exclusive clothing stores and interior design boutiques and lulled by piped-in music is one of this country's most comprehensive displays of work by contemporary American jewelers. Set in one of Boston's affluent suburbs, the Mall at Chestnut Hill seems an unusual spot for a jewelry and fine arts gallery, but Quadrum's owner, Cynthia Kagan, has created a successful business out of this unlikely atmosphere. Without a formal background in jewelry, Kagan has a self-taught appreciation for the art she presents. Her first involvement with selling art jewelry came after seeing Ivy Ross's titanium and niobium work in New York. She was struck by the bold and colorful designs and decided to incorporate a small body of Ross's work as an accessory to the paintings with which she had started the gallery. Quadrum Gallery's collection of art jewelry has grown steadily over the last seven years, from the first exhibition featuring the work Ivy Ross and Bob Ebendorf to the current stable of over 60 jewelers.

Kagan's interest in and commitment to jewelry stems, in part, from her friendship with Ross and Ebendorf, who gave her a provocative introduction to metal as a wearable art form, showing her work from their collections and spending time discussing current issues and contributions being made in the field. Kagan's keen sense of business meshed well with her candid delight in the objects and the artists. The enthusiasm she projects is evident throughout the gallery and is shared by the gallery's director, Liz Rueven, whose discerning eye has done much to refine Quadrum's collection.

Although Quadrum began as a fine arts gallery, later incorporating small sculpture, some craft objects and jewelry, a growing response to the jewelry enabled Kagan to direct her focus towards wearable art in addition to the paintings. There has never been an attempt to separate the paintings from the jewelry. Instead, display and sales of both occur in the same space and with a similar approach. Together they offer a unique visual mix of color, material and scale, conveying Kagan's love of beautiful things. By keeping the space integrated and balancing the exhibition schedule between paintings and jewelry, Quadrum attracts and caters to a broad audience. Many customers whose primary interest in the gallery was with the paintings have become enthusiastic collectors of art jewelry as well.

The mall location affords a built-in flow of traffic, attracting both the mall browser and the more serious collector. For the most part it is a curious audience



Above: Looking into the gallery; **below:** Richard Reinhardt, *Bracelets*, sterling silver, 1985; **bottom:** Yukihiro Shibata, *Cuff*, vermeil. Photo: Powel Photography

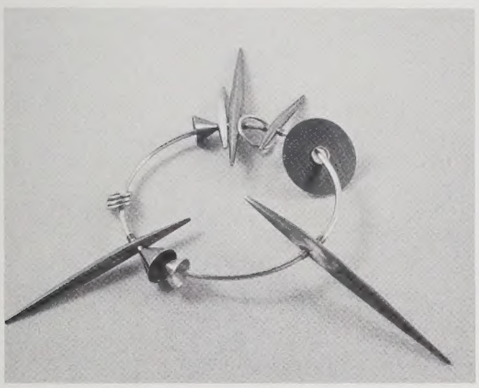
interested in acquiring something distinctive. Exhibition announcements, special events cards and newsletters are sent out regularly to inform the clientele of Quadrum's active schedule as well as providing a fuller background for the work in the gallery. Kagan and Rueven are conscious of maintaining a strong body of innovative and appealing jewelry that speaks to a wide range of tastes. Sales are built on the ability to listen to what the public is asking for and offer something unique. The sales staff is very attentive to the needs of the customers, asking questions about what each person wants or feels comfortable with and suggesting interesting alternatives to mainstream jewelry. Active involvement with the clientele accounts for the number of repeat customers who have shown an increased willingness to reach out for more sophisticated work.

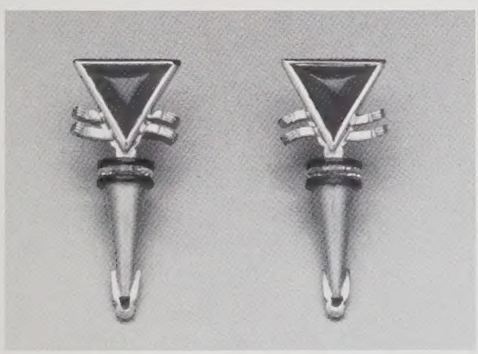
In keeping with the pluralism of our culture, Quadrum's approach is marked by diversity. The collection encompasses a broad spectrum of work, from the bold accessories of Yukihiro Shibata to the sensitive compositions of Pat Flynn or Yoshiko Yamamoto. This eclectic collection pulls together the classical referencs of Claudia Kuehnl, the elegant geometry of Richard Reinhardt, the frantic appeal of Enid Kaplan and the lavish excessiveness of Laurence Seegers. Care is taken to display as much work as possible while maintaining individuality.

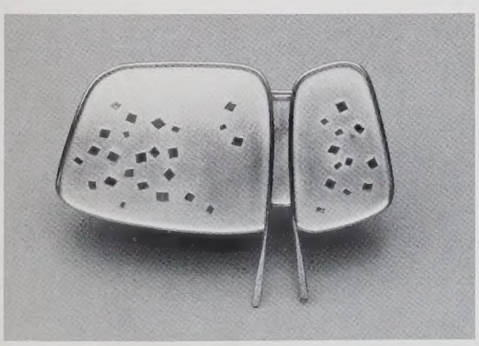
To give the jewelry and the art on the walls an uncluttered atmosphere in which to be viewed, the gallery has been designed as a long corridor, free of extraneous detailing. The openness is inviting, allowing for the work of many different artists to be shown without focusing on one particular case. The equal exposure of each jeweler's work is taken into consideration by rotating the display every two weeks and achieving an overall harmony with the diverse styles and approaches. Rueven feels that a simple presentation is paramount for the jewelry to receive the attention it deserves: so, with the exception of the special exhibitions, names are not placed in the cases. The sales staff is quick to mention each artist by name as work is viewed, using this as an opportunity to introduce the customers to techniques, materials or particular achievements within the field.

An example of Quadrum's longstanding support of jewelry and metal programs is the annual "Emerging Talents Exhibition." This year involving only jewelry, it will again highlight work by graduating students from across the country. "Emerging Talents" acts to a degree as a survey of the current trends and concerns occurring in academic metal as well as being a commentary by the gallery on the salability of this work. Several young artists whose initial introduction was through past "Emerging Talents" exhibitions have continued a relationship with the gallery. Besides offering an opportunity for many students to get their feet wet, this show acts as a comparative gauge of the different university metals programs in terms of the retail marketplace. In the past, this exhibition has proven to be an interesting mix of imagination, naiveté and "school style."

Quadrum's annual schedule also includes "Worked with Gold," which is presented during the holiday buying sea-







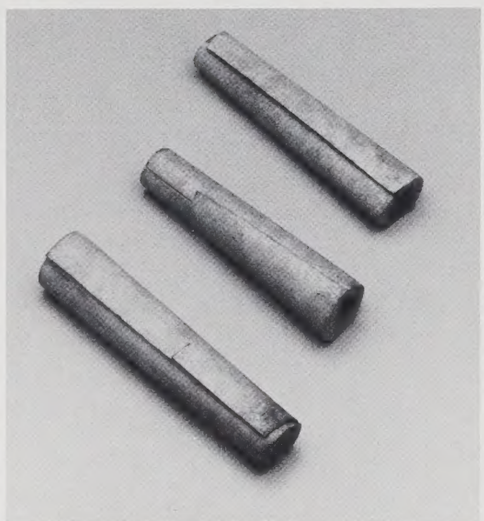
son. As is true of the gallery's general approach to exhibitions, the theme does not have a fixed concept, instead focusing on the diversity of the invited artists. In this show, the thread running through a broad selection of artists is the use of gold, leaving possible interpretations open to the individual.

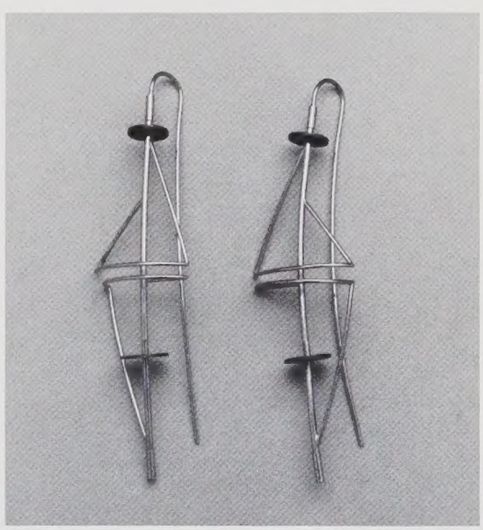
A new series of smaller shows has just been introduced, highlighting the work of one artist each month. Whereas "Emerging Talents" and "Worked with Gold" involve the entire display area, these individual shows will run concurrently with the gallery's year-round collection, allowing Rueven to be more experimental. Artists are chosen based on distinctive design, innovative approach or a unique spirit. Through these shows, Rueven hopes to broaden the scope of Quadrum's clientele and to "turn people on to the nontraditional use of materials," which is evident in the upcoming series featuring the work of Billie Jean Thiede, Leslie Leupp and Alan Burton Thompson. She sees that a significant function of the gallery is the promotion of work valued for its "human creativity" rather than a material assessment.

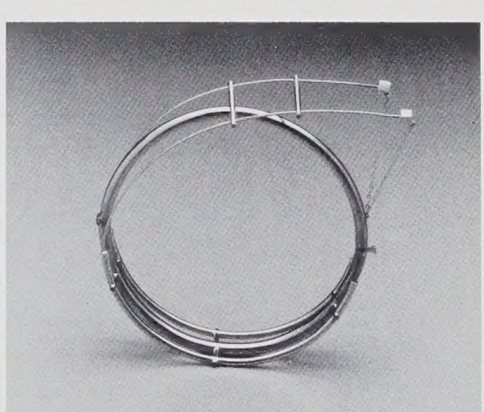
Although Kagan's involvement with jewelry began peripherally, the remarkable growth in the last few years is indicative of Quadrum's firm foundation. What was once an accessory to the paintings is now the primary concern. Kagan's enthusiasm for the work combined with the staff's attention to the needs of the customer has created a warm and appealing atmosphere for the gallery's selection of jewelry. In an interest in staying abreast of the current trends and achievements in the field, both Kagan and Rueven have attended Society of North American Goldsmiths' (SNAG) conferences and "Conversations," a gathering of metals graduate students from a variety of programs, held at SUNY, New Paltz. This year, at the SNAG Conference in Flagstaff, Rueven participated in the panel discussion "New Possibilities for the Jewelry Designer."

As a business, Quadrum seems to hover between being a retail store and an art gallery. Its commercial success is in Kagan's ability to know when to emphasize one without compromising the other. Marked by their openness and willingness to listen to both artists and customers, she and Rueven have established a solid, successful ground on which to build. In light of their recent growth, it will be exciting to see what the gallery's future will bring.

Claire Sanford is a metalsmith working in Cambridge, Massachusetts.







Left, from top: Pat Flynn, Neckpiece, 14k gold, steel, bone, agate, stainless steel cable, 4" l., 1985; Rachelle Thiewes, *Django* bracelet, 18k gold, silver, patina, 1984; Richard Reinhardt, *Bracelet,* sterling silver, 1985; Claudia Kuehul, *Earrings,* 18k gold, carnelian, onyx, crystal; Yoshiko Yamamoto, *Brooch,* 18 and 22k gold, sterling silver. Bottom two photos: Powell Photography. **Above, from top:** Entries in "2nd Annual Emerging Talents Exhibition." Claire Sanford, *Brooches,* copper with cupric nitrate patina 3¼ to 4" l.; Thomas Muir, *Earrings,* 14k gold, titanium discs, 2½" l.; David Fagan, *Tension Bracelet,* 14k white and yellow gold, 3½". Photos: Powell Photography

FRED FENSTER
Function and Ceremony in Pewter and Silver

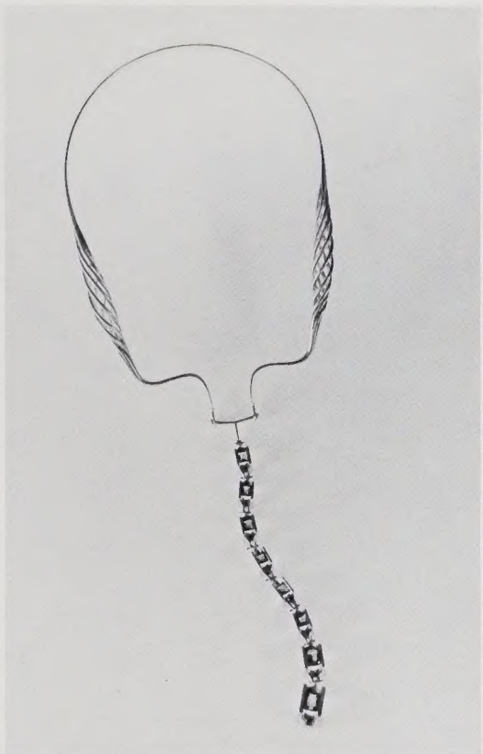
by F. Jack Hurley

Fred Fenster is a compact man whose quiet friendliness and diffidence belies the intensity that lies just beneath the surface of his personality. The face is friendly in a strong sort of way and there is genuine force in the hands. This is a man to take seriously. During his recent visit to the National Ornamental Metal Museum in Memphis, where he served as visiting artist during the annual repair days event, I was able to watch him work for two days. We also had an opportunity to talk, and I had a chance to see much of his own fine metalwork. I have admired Fenster's work since my first acquaintance with his wonderful pewter pitcher, in an exhibition at the museum some four years ago, and I was anxious to get to know the man behind such work.

Fenster's background includes an interesting blend of practical experience and esthetic honing. New York born and raised, he began his professional career as an industrial arts teacher in the New York City schools, where he taught wood and metal shop. In a short time he became dissatisfied with the level of teaching that was possible in the high school context, finding that his own interests lay in a serious, art-oriented approach to metal.

In 1958 he entered Cranbrook Academy of Art in Detroit and for the next two years was occupied with an intensive exploration under the watchful eye of one of this country's first real artists in metal, Richard Thomas. Cranbrook was a good place to be in the late 1950s. Begun in the late 20s as an academy for European craftsmen to work on decorative stone, metal and stained glass during the construction of the great Cranbrook Church in Detroit, it had evolved into a school that attracted some of the best young artist/craftsmen in the country. Fenster blossomed in this atmosphere. Already interested in holloware, he now discovered pewter, and Richard Thomas was careful to encourage his interest in this little-used metal. During his two years at Cranbrook, Fenster also was able to acquire many of the basic tools of his chosen trade and became the unofficial repairman for the shop's equipment. Brent Kington (now Professor of Art at the University of Southern Illinois at Carbondale), who was also a student at Cranbrook in the late 1950s, remembers Fred Fenster as an intense young man who was willing to put in almost unlimited hours in search of mastery of his material and his tools. The two men became friends at Cranbrook and have remained friends ever since.

With his M.F.A. in hand, Fenster spent the summer of 1960 at Rochester Institute of Technology acquiring additional technical skills from Hans Christensen, the great silversmith. Christensen's European training in advanced techniques such as raising and forming of silver went beyond what Richard Thomas had been able to show Fenster and gave his work a final "finish" that might have taken him years to achieve on his own. In terms of his intellectual development, Fenster gives credit to Thomas and Cranbrook, for it was there that he was able to develop his own sense of direction and style; but there is no question that Christensen at R.I.T. had a great deal to teach him as well. By the end of the summer of 1960, Fred Fenster was an accomplished young metalsmith, ready now to develop his own visual ideas and to impart his knowledge to others.



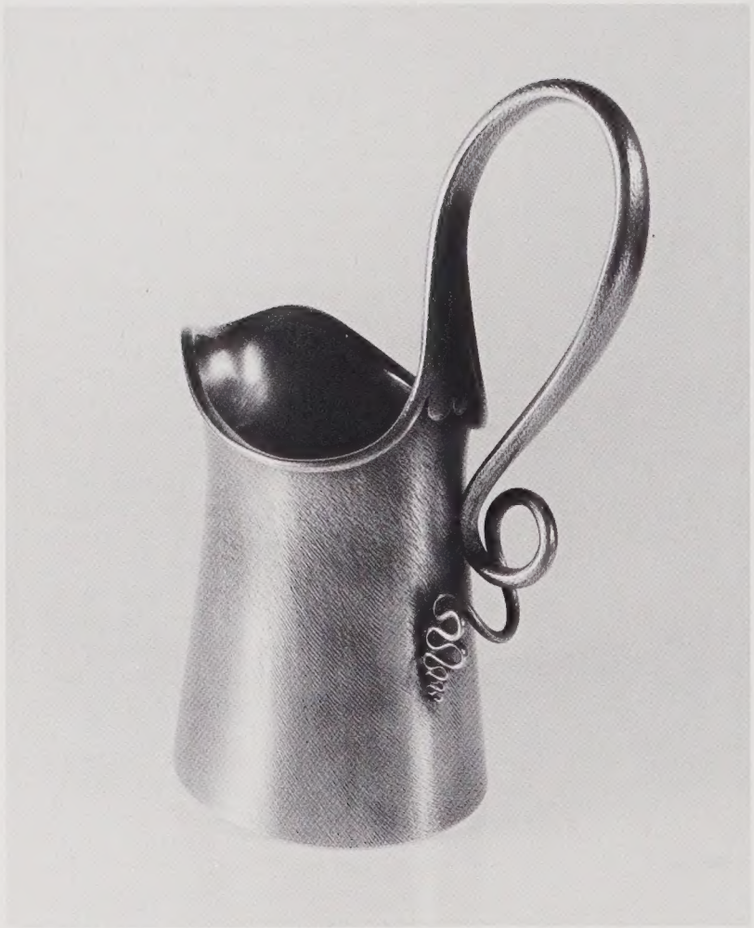
Opposite page: *Kiddush Cup*, sterling silver, 9¼"h.; **top:** *Necklace*, sterling silver, citrine topaz, 14¾ × 5¼"; **center:** *Ring*, 14k gold, blue sapphire, 1⅜"; **above:** *Kiddush Cup* (top view).

The problem was finding a way to support himself. With graduate school behind him and no immediate prospects for a job in a university, Fred was lucky to find a truly congenial job in the private sector. For a year he worked in a commercial fabricating shop in Detroit, run by Roger Berlin, a genius at improvisation. Berlin had put together a shop that could, as Fenster recalls, "do anything from silversmithing to fabricating industrial components."

"We made tachometer boxes for G.E.; we made designer tables for interior designers; we did racks in stainless steel for banks; we made laundry chutes for schools. . . . The work changed every day and we were always problem solving." Fred particularly recalls a large project that seemed impossible to him. It involved a tapered standard for a sign, made of angle iron and some 30 feet high, tapering from about a foot across at the bottom to a point at the top. Two pieces of thick angle iron were torched to the desired taper and then welded together to form the standard, but during the welding the whole thing warped into a giant spiral!

> "So Roger said, 'we'll take that out,' and I said, "How? I mean, it's ⅜" steel and it's a foot wide at the bottom and 30 feet long! Well, they did. They had these giant C clamps that had a throat of three feet and a 1" screw and we just clamped and pulled and heated and clamped and, by golly, we got it straight. . . . So, I learned that you never say no to anything. There's always a way to improvise if you stop and analyze your problem."

After a year with Berlin, Fenster opened his own shop in a suburb of Detroit, working with a local gallery, doing repairs and producing the jewelry



and small items that he favored. It was pleasant work, but the money was low and the pressure was high. Besides, Fenster was a teacher and he felt the need to teach. After a year on his own, he was offered a job in the Art Department of the University of Wisconsin. He took it and has been there ever since.

What sort of teacher is Fred Fenster? From conversation over a two-day period and, more importantly, from watching him coach younger craftsmen through the intricacies of various repairs, it is clear that he is a caring, noninvasive teacher. Advice is offered gently, with a strong technical grounding. He is much more likely to tell a student *how* to accomplish a process than he is to push his own or anyone else's esthetic judgment. This is particularly true of graduate students, where he feels strongly that it is not the instructor's job to instill a specific esthetic.

> "In my mind," he says, "the obligation to a graduate student is to get that person to dig into himself or herself . . . and that's awkward and painful and uncomfortable, at the least, because they are going to turn out work that doesn't look so good for a year or maybe two years and they're going to be disappointed and frustrated and difficult to get along with. But it's a personal exploration—and in some magical way, at about the middle or the end of the second year, something strange happens and they start not needing to ask for a lot of advice and the discussion level is different. You're talking to a peer at that point."

In short, Fenster's approach is aimed at producing mature artists, not acolytes. "I don't believe in the 'Guru' approach where you get these little clones," he says. "The people never find who they are; they find who you are and try to ape you." Fenster's students prove the point. Few produce work that looks anything at all like his. To take just two examples, Bernard Hosey does large architectural pieces—gates, fences and the like—while Bruce LePage has evolved into an extremely fine gunsmith. Fenster is much more willing to discuss shop plans or methods of repairing a broken vise than he is to hand down dicta on esthetics. This is not to say that esthetics does not interest him: A piece that is out of balance or a piece in which the materials are at odds bothers him deeply; and, if pressed, he will make suggestions as to how it might be improved. But the point is that they are just suggestions, not pronouncements from Olympus.

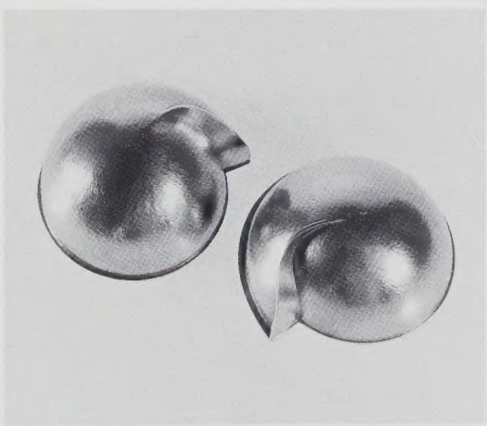
In this all-important area of esthetics, Fred's pieces speak for themselves and they speak very clearly indeed. All are characterized by balance and harmony of line and structure. Although he works in virtually all the major metals, from gold to pewter, in recent years he has concentrated on his love of pewter. The work ranges from rings and chokers in gold, utilizing precious stones, to vases and pitchers of great variety and ingenuity. All have one thing in common: they are in one sense or another functional. To my question about this common thread in his work, he replied:

> "I've set myself the problem of really dealing with function. I think it is important. Now, on jewelry pieces you can get away from that a lot, although the pieces have to function—an earring or a pendant has to hang well or lie well—but you can play around with the form. The pieces I do all have to do with an exploration of form—and the interrelationships within the piece itself. Almost everything I do is functional because I find that a way to define the problem and it gives me a starting point within the limits that I

set myself. I want my pitchers to pour well and I want them to clean well and I want them to handle well, but, beyond that, you've got a world of experimenting you can do. If you do things that are more decorative than functional, like vases or containers, then there are virtually no limits."

Fenster particularly likes to do table pieces: cups, creamers, pitchers, salt and pepper containers and so on. For him, these pieces have to do with home and family and the rituals of sharing food together. In his own home his pieces are in daily use. Fenster's increasing interest in his Jewish heritage has clearly had a part to play in the design of his pieces, with their feeling of strength and solidity and mass. Many of his pieces are made as gifts for friends, and it is clear that he enjoys the act of giving. The table pieces, with their strongly functional lines, are among Fred Fenster's very nicest work. Good pieces made by the hands of a good man, for good people to use together at good times. Fenster also enjoys doing ceremonial pieces. As he puts it, "Here the problem is well defined, but there's a lot of freedom within that definition." In one series of wine cups designed for use in the Jewish ceremony of Kiddush, he has folded the base of the cup into a six-sided star, effectively uniting a powerful symbol of Jewishness with a functional piece.

During the coming year, Fred Fenster will not teach. He has decided to take a year's leave in order to re-explore the springs of art within himself. For the past 24 years his primary focus has been on teaching, and, as he says, "It eats up everything. When I teach, that's all I do—I teach—and I try to squirrel in work between teaching obligations." For a year he will leave Wisconsin and live on the East Coast, concentrating on three areas. First, he will spend considerable time designing and producing jewelry, because "I really enjoy doing that. I like the direct processes like forging and fabricating and I do some casting." Second, he will enter pieces in several of the major juried commercial shows, like the Baltimore Craft Market and the Washington Craft Show, hoping to exhibit both jewelry and other small pieces to see if there are markets for his art. As he puts it, "I'm curious to see what I would produce for those things because there is a different kind of thinking involved." And third, and perhaps most important, he will make a major commitment of time and energy to designing new ceremonial art pieces. As he talks about this part of the year's plan, it is clear that he has given particular thought to this area.



Opposite page, left: *Cream pitcher*, pewter, 7⅛"h; **right:** *Pitcher*, pewter; **top:** *Goblet or Wedding Cup*, sterling silver, 7⁹⁄₁₆"h.; **above:** *Salt and Pepper Shakers* (top view), pewter, 2½"h. All photos: F. Jack Hurley

"So I'll be working in silver and I'll be working in pewter a lot—trying to get together a large group of religious pieces. . . . I think that the level of Jewish ceremonial art is not very high right now and I'm curious to see if I can make a contribution. I've done a whole series of Christian chalices and Jewish wine cups. I guess I feel a need to enlarge on that."

Much of the ceremonial work will be done in pewter, partly because it does not have to be treated like a precious object and partly because it is, as he puts it, "an inviting material. The way I'm finishing it, it doesn't have that bright shine that people are afraid to touch, but it has a nice warmth and usability which I want. I want people to touch the pieces. They should be tactile."

Fred knows that the next year will be a difficult one of self-analysis and searching. For the first time in over two decades, he will have to function without the confining yet disciplining context of the teaching studio. He will be trying new ideas and new techniques and there will be failures and frustrations. In a way, he will go through much the same process that his graduate students endure at the University of Wisconsin. Yet, he believes that the time has come for him to do this. His three children are grown. He has reached that point in early middle age when one needs to pause and look forward and backward. Well over 20 years of teaching and study and careful thought about fine metal have provided him with a tremendous backlog of ideas which now need to be developed in full, three-dimensional form.

Whatever forms emerge from the strong hands and fine eye of Fred Fenster, we can be sure of several things. They will be beautiful, expressing his own drive to endow both the common moments and the high moments of life with excellence. They will be functional, capable of being a working part of human life. Whether cups or pitchers or jewelry, they will invite use. They will be pieces to live with and love. They will reflect a solid technical grounding and a thorough understanding of the materials used, and, most importantly, they will express his love of his own heritage and the best of all human culture. It is this love of people that makes him a great teacher and a great artist. Above all, Fred Fenster is a humanist, a student of and lover of people, completely caught up in the processes of life. Like his art, he is not designed to sit on a pedestal, proclaiming himself to be precious, but instead to work hard and wear well. It is a good way to do art and it is a good way to live.

All quotes are taken from a taped interview by F. Jack Hurley with Fred Fenster, Memphis, Tennessee, May 4, 1986.

F. Jack Hurley is a professor of history at Memphis State University and is a member of the Board of Trustees of the National Ornamental Metal Museum. He is also an amateur blacksmith.

COLOR, COLOR, COLOR

MORE ON ALUMINUM & ALUMINUM ANODIZING

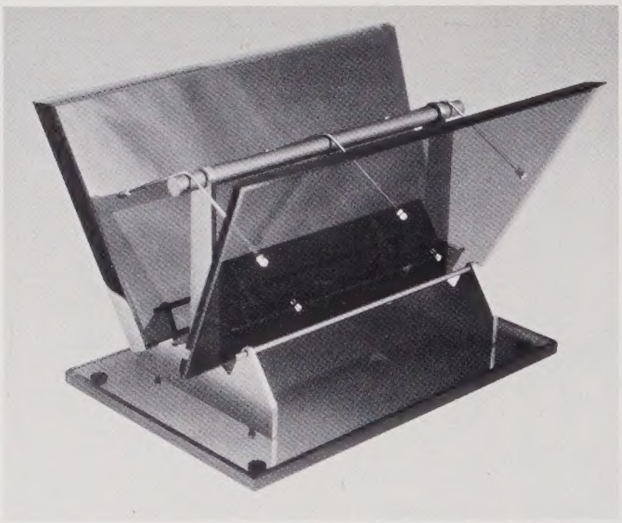
by Marvin Jensen

This article is based on technical information taken from my personal notes and experiences, shared information from the Penland Anodizing Symposium (Fall 1985, Penland, NC: invited guests: Christine DePaul, Garret DeRuiter, and David Tisdale) and published information generously provided by Alcoa and Sandoz Dye and Chemical. For basic information dealing with aluminum anodizing and studio set-up I would recommend David Tisdale's article, "Anodizing Aluminum," *Metalsmith* Spring 1985.

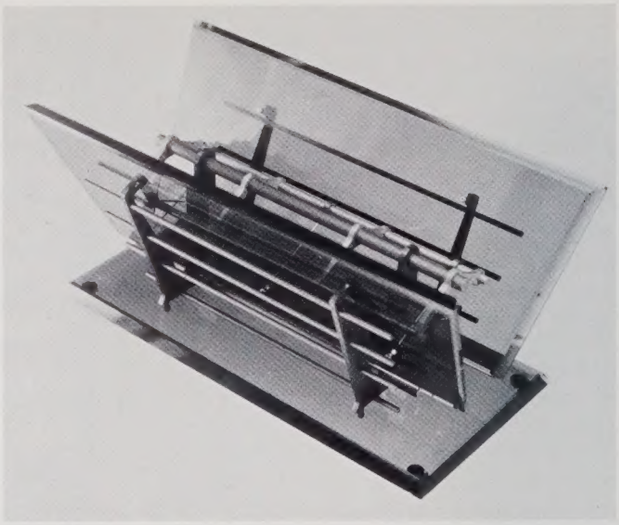
There are many different alloys of aluminum each having different properties. These alloys are classified according to a four digit identification system. The first digit for wrought alloys denotes the alloy-by-alloy series or principle alloying element. The second digit, if different from O, denotes a modification in the basic alloy. The third and fourth digits form an arbitrary number that identifies the specific alloy in the series. (See *Table*).

In general, the alloys containing magnesium, magnesium and silicon, and pure aluminum, anodize the best, i.e., 1000, 5000 and 6000 series alloys. Of these alloys, only the 6000 series is heat-treatable. This makes it the best material for art applications. The most common of the 6000 series alloys in 6061. Specification of an aluminum alloy is not complete without designating the metallurgical condition, or temper of the alloy. In brief, this temper designation follows the four-digit alloy designation separated by a hyphen. Most often this designation is a

Opposite: *Side Table* detail of tabletop; example of sprayed lacquer resists/color bleaching; **Inset:** *Side Table*, anodized aluminum, 18×18×20". **above:** *Table Lamps*, anodized aluminum, 19×5×5". Photos: J. Littleton



Left: *Cross-Suspension*, glass & anodized aluminum, 11×7×6"; **right:** *Suspension*, glass & anodized aluminum, 10×9×7"; Photos: M. Jensen **opposite:** *desk lamp*, anodized aluminum, halogen lamp, 16×11×10". Photo: J. Littleton



"T" letter (thermally treated), ranging from T0 (annealed) to T6 (hard). Example: 6061-T6 is an alloy containing magnesium and silicon, in a hard state of temper. 6061-T0 is the same alloy in the annealed state.

Aluminum alloys are annealed by heating to a temperature of 650°F–800°F and air cooling. It is best to purchase aluminum in the T4 or T6 condition for strength and ease of drilling, tapping, etc. It can be easily "softened" for cold working or bending, if desired, by annealing. 6061-T6 is probably the best and most readily available alloy. It anodizes well, has great strength, works easily and can be forged either cold or at a black heat.

ALLOY TABLE

Alloy Series	Description or Major Alloying Element
1xxx*	99.00% Minimum Aluminum
2xxx	Copper
3xxx	Manganese
4xxx	Silicon
5xxx	Magnesium
6xxx	Magnesium and Silicon
7xxx	Zinc
8xxx	Other Element
9xxx	Unused Series

**An exception is for the 1xxx series alloys, where the last two digits indicate the minimum aluminum percentage.*

Aluminum can also be welded, soldered and brazed. By definition, if the temperature of the wetting metal is above 800°F the process is called brazing and the molten metal is called filler. If the temperature is below 800°F the process is called solder.

Aluminum solder and flux can be obtained at most good hardware stores. Brazing materials can be obtained from welding suppliers (filler and flux must be closely matched to the alloy being brazed). Some of the manufacturers of brazing wire, sheet and fluxes are Airco Welding Products, Inc., Aluminum Company of America and Handy and Harman.

Brazing can be accomplished by furnace brazing methods, or by the more familiar torch brazing techniques. Brazing temperatures range from 1030°F–1195°F. At these temperatures annealing will occur near the brazed seam.

Brazing flux must be stored in watertight containers. It is highly hygroscopic and must be discarded after being exposed to the atmosphere for several hours. Once it becomes moist it is activated and will not keep. Flux may be applied in powder form, mixed with distilled water and applied as a paste or mixed with alcohol. Alcohol produces less steam when heated. *All aluminum fluxes contain fluorides, precautionary measures should be taken.* After brazing, residual flux can be removed with nitric acid (50/50 mix by volume). A short dip is sufficient, followed by a thorough rinse in water. *Please observe the proper safety precautions when working with this acid solution.*

Aluminum is relatively easy to work with. 6061-T6 machines well and is easy to drill and tap. The use of commercial cutting fluids made especially for aluminum, such as AlumTap, makes these operations much easier. Aluminum cutting fluids are available from machinist tool suppliers. Most of the traditional metalsmith's surface finishing techniques can be used on aluminum. Matte finishes can be produced by sanding, wire brushing sand or bead blasting, etc. A highly polished surface can be produced by buffing with white diamond compound. When anodized, the highly polished surface is striking. Any surface polished with buffing compounds must be thoroughly degreased (washed with de-greasing detergent) before anodizing. A uniform soft finish can be created by buffing, then etching in caustic etch for an extended period of time.

Chemical polishing techniques are used by industry. Aluminum immersed in a phosphoric-nitric acid solution will be polished by the action of the acids. This polishing action is accomplished by a competition between film formation and film dissolution. Nitric acid forms a protective oxide film on the surface of the metal. Phosphoric acid dissolves this film, but preferentially, mostly in the exposed areas like the ridges and peaks. In other words, the nitric acid protects the low-lying areas quite well, but the more exposed peaks are "nipped" off by the phosphoric acid, which results in a "leveling" of the surface (polishing). In practice, it is not practical to mix your own nitric-phosphoric polishing solution. In use, toxic and corrosive fumes are produced and must be suppressed. Catalytic substances (like silver) and surface tension additives must be added to make the solution work well. Commercial polishing solutions are available from anodizing/plating suppliers. They contain the necessary fume suppressants, catalysts and surfactants.

In addition to the infinite color palette, another reason that aluminum anodizing has become popular, is the ease in which two-dimensional elements can be incorporated into the anodizing process. Resists can be used in several different ways to achieve these two-dimensional effects. One technique is to apply resists before the aluminum is anodized. This prevents the porous oxide coat from forming under the masked areas, impeding dye penetration and leaving the natural color of the aluminum in those areas. Resists can be used to mask areas for etchng or sandblasting. When the masking is removed, anodization produces textural and color differences with a single dye. Both of these methods require a rather "tough" resist to withstand the harsh action of etching, sandblasting and anodizing. There are many suitable resists such as 3-M lead tape, Advance K94s silkscreen resist and asphaltum.

Another method, known as the "one-step" method, is used to obtain two-dimensional effects. Sequential dyeing, resisting and bleaching can produce multicoloring. Subsequently, it is either over-dyed or color-bleached and re-dyed before sealing. Color-bleaching is done by immersing the dyed metal, before sealing, in 10–20% sulfuric acid, nitric acid or caustic etch for a few seconds. A specific medium will be more or less effective on a particular color. A caustic solution tends to etch the surface.

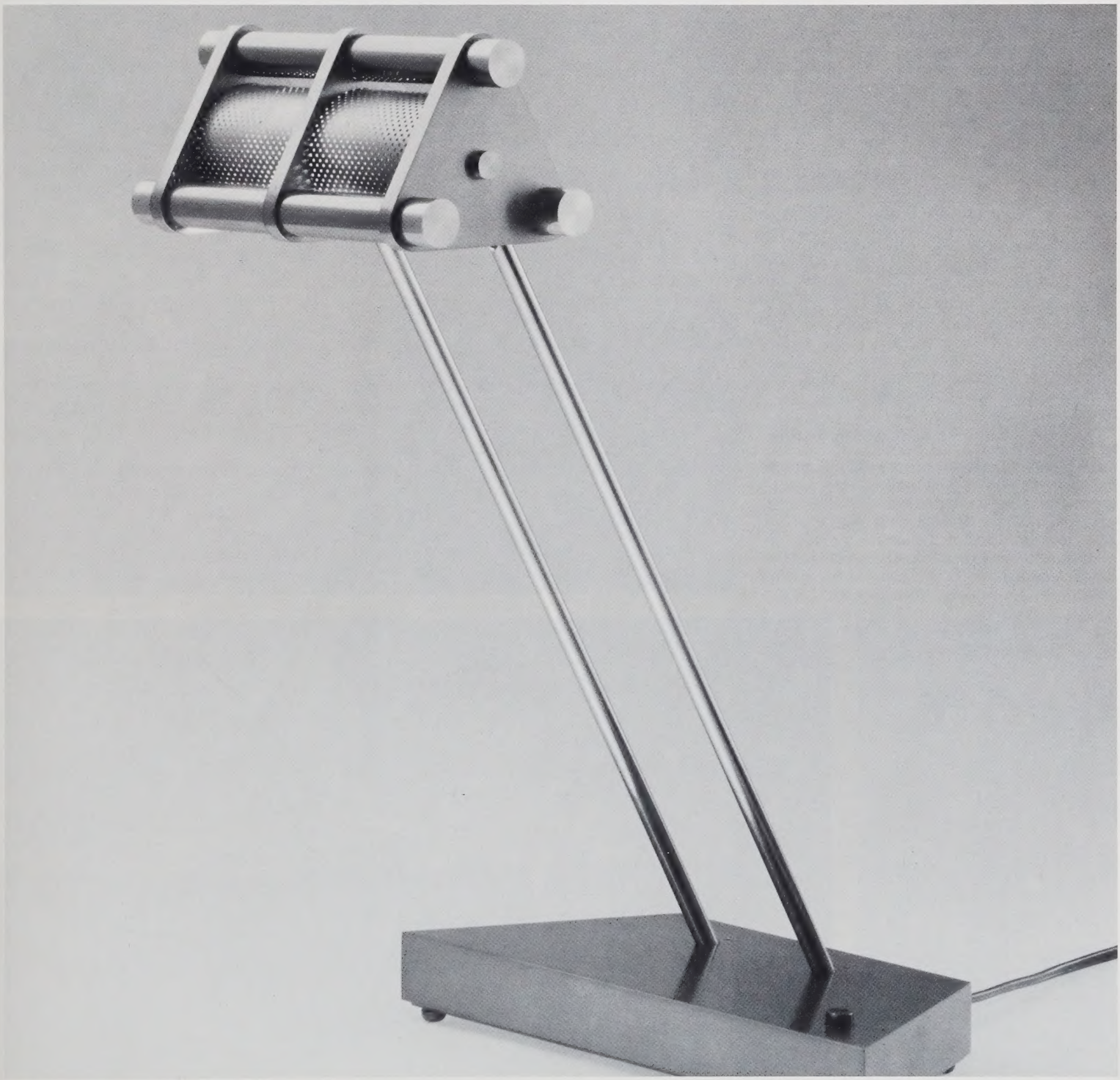
Example of the "one-step" process:

1. Anodize and dye metal; do not seal.
2. Dry dyed metal with a hair dryer; do not touch.
3. Apply resist (lacquers or asphaltum do not have to dry).
4. Immerse in bleach (sulfuric, nitric or caustic etch) until color disappears, usually in a few seconds.
5. Rinse with water.
6. Immerse in dye choose next color.
7. Rinse in water and repeat steps 2–7 for each color wanted.
8. Remove resist (lacquer, asphaltum, silkscreen resist can be removed with proper solvent and paper towels).
9. Seal.

Many different resists can be used for this "one-step" color bleaching process. 3-M lead type works well. 3-M electroplater's tape #470 works, but is adversely effected by the heat of the hair dryer and hot dyes. Lacquer, nail polish, silkscreen resists and many inks work well. Resists may be applied in many different ways. Silkscreening and photo silkscreening are very effective. Resist materials and techniques are almost limitless. Among the most obvious are brushing, spattering, spraying and dripping.

The final step is sealing. The two most common methods of sealing aluminum are sealing in commercial nickel acetate sealers and sealing in boiling water. The commercial sealers are somewhat tougher and more color fast. However, they tend to produce a color shift in certain colors (particularly violets and some greens). This color shift can be compensated for but this makes color consistency more difficult. Commercial *sealers* can also produce a surface film. This film can be easily removed by a quick dip in nitric acid or by buffing. Short sealing times (5–10 minutes) do not produce a durable enough sealing coat to withstand much buffing abrasion or immersion time in the nitric acid solution.

Marvin Jensen is Studio Coordinator/Metals at Penland School of Crafts. He began anodizing in 1970 and has subsequently set up several anodizing studios, the largest at Penland contains 100-gallon tanks. Jencen organized and hosted an anodizing symposium at Penland last fall and is presently organizing, with Mary Ann Scherr, another workshop/symposium set for Spring 1987 at Parsons School of Design in New York. He is currently producing a line of anodized aluminum lamps and furniture.



A Metalsmith's Guide to Washington, D.C.

by Betty Helen Longhi

This is a continuing series of metalsmith's guides to cities, regions and museums throughout the world. The purpose of these guides is to give those interested in viewing metalwork during their travels an introduction to the treasures and resources, both accessible and hidden, of a certain place. The tours also document history and tradition in the field of metalwork.

Metalsmith *magazine encourages submissions of ideas for these guides. The tours should focus on a single location and be illustrated with maps, line drawings and photographs whenever possible. Metalwork can be found all around us in both urban and rural environments. No place is too remote to mention—an exquisite bronze bust in a hotel lobby, a certain iron grill, knives in a fishing tackle store. Here is a chance to share your favorite places and works with others. Send submissions to: Sarah Bodine, Editor, Metalsmith, 1 Penn Lyle Road, PrinceJunction, NJ 08550.*

INTRODUCTION AND POINTS OF INTEREST

On visiting our nation's capital one cannot help but feel a sense of pride in the image it projects. Extending from Capitol Hill to the Lincoln Memorial, the vista of the long green Mall flanked by stately museums makes a profound and positive visual statement.

For the visiting metalsmith, the D.C. area provides a wealth of metal objects to be seen and appreciated. From the tip of the Washington Monument—at the time of its construction, the largest single piece of cast aluminum in the world—to a metal fence made of guns in Georgetown (on the corner of P St. and 28th), there is much to be seen just by traveling the city streets.

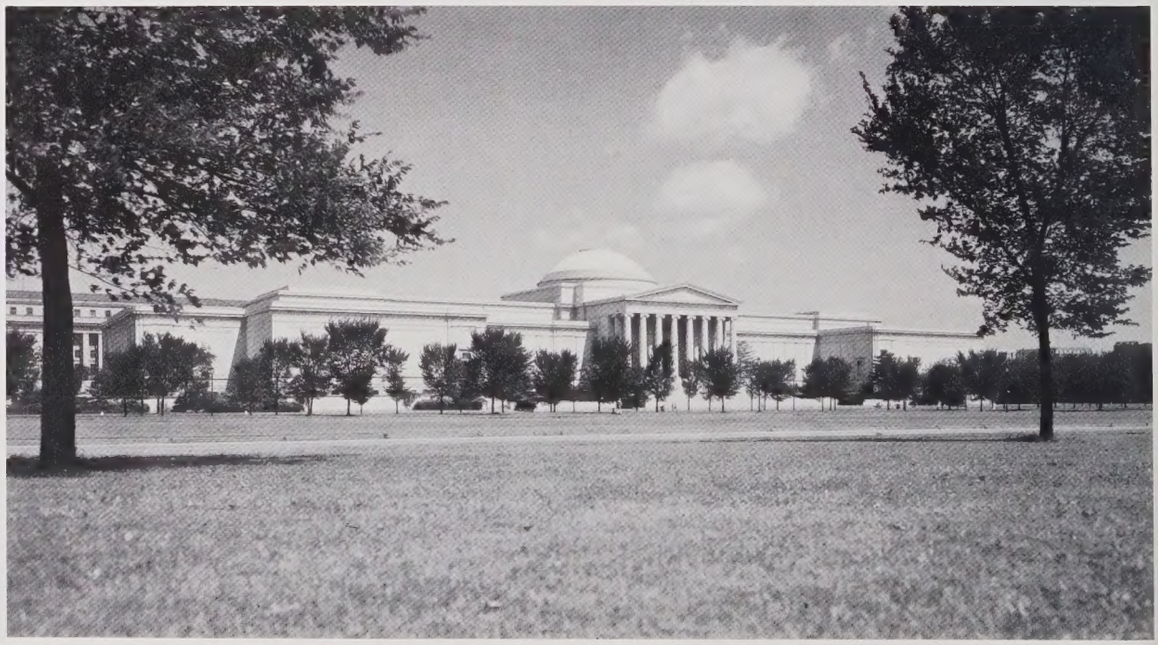
Washington abounds in cast bronze and iron statues, found in almost every monument, park and circle in the city. Of special note is the Marine Corps War Memorial in Arlington National Cemetery, a 78-foot, 100-ton portrayal of the raising of the flag on Iwo Jima. Less well known but esthetically significant is a sculpture by Saint-Gaudons installed in Rock Creek Cemetery as a memorial to Mrs. Henry Adams in 1893. The seated, draped figure was named "Grief" by Mark Twain and was a favorite of Eleanor Roosevelt, who visited it frequently. Another unusual sculpture entitled "The Awakening" represents a huge giant emerging from the ground; only the knee, foot, arm and head are visible as he struggles to free himself from the earth. The scale is impressive, as the head alone is 15 feet high. The statue is located at the tip of Haines Pt. on the D.C. side of the Potomac.

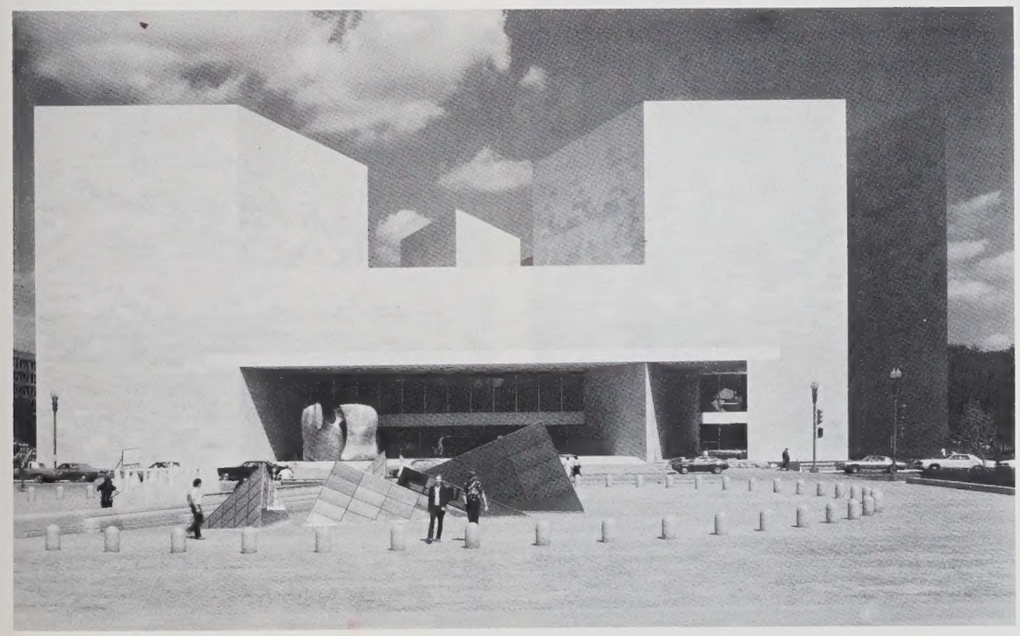
On a more contemporary note, welded steel sculptures by emerging young artist Christopher Gardner are on display at numerous locations throughout the D.C. area, including the National Children's Museum at 4th and E Sts. S.E., the Washington Convention Center at 9th and G Sts. and the Orthopedic Center at 7th St. and Massachusetts Ave.

The list of sculpture could go on and on for those especially interested an excellent reference is: *Outdoor Sculpture of Washington* by James Goode, Smithsonian Press, 955 L'Enfant Plaza, Suite 2100, Washington, DC 20560. It is available at most Smithsonian book shops.

The use of cast and wrought iron in fences and architectural ornament is extensive throughout the D.C. area. Of special note are the following:

- Tall cast iron fence around Oak Hill Cemetery in Georgetown.
- High wrought iron fence in front of the Cosmos Club on Massachusetts Ave.
- White House fence on Pennsylvania Ave.
- Tree rings and benches designed by Albert Paley, located on Pennsylvania Ave. in front of the White House.
- Set of gates and screen designed by Albert Paley, located Marriott Hotel on Pennsylvania Ave.
- A showcase for Albert Paley's work is: Clydes of Tysons Corner, 8332 Leesburg Pike, Vienna, VA 22180; (301) 734-1901. In this beautiful restaurant Paley has executed interior railings, lamps, and irons and pillars as well as an award-winning set of forged bronze door handles for the revolving front door.
- Memorable for its metal appointments is the Washington Cathedral at the corner of Massachusetts and Wisconsin Aves. Among the largest cathedrals in the world, it boasts bronze doors imported from Greece and interior wrought ironwork by Samuel Yellin and Tom Bredlow. For additional information the serious student of architectural metalwork may contact: Michael Horne, c/o Zenith Gallery, 1443 Rhode Island Ave. N.W., Washington, DC 20005, or call: (202) 532-4572.





MUSEUMS

One of Washington's greatest assets is its museums. Between government-sponsored and private institutions the visitor is offered an incredible body of objects and information on almost any subject imaginable at little or no cost.

Smithsonian Institution This is a blanket organization for a group of museums covering a vast array of subjects from space travel to the First Ladies' gowns. Most of the buildings are located along the Mall which extends from the Capitol to the Washington Monument; others are scattered throughout the D.C. area. Each individual museum has a series of permanent and changing exhibits as well as large amounts of undisplayed material in its collections. In many cases individuals may make arrangements to see undisplayed collections by contacting the museum of interest in advance. A week's notice is preferred and the request must be specific in nature. That is, one could not request to see silver objects in general, but could ask to see 18th-century silver holloware.

All Smithsonian museums can be contacted using the following address and phone number:

Name of museum
Smithsonian Institution
Washington, DC 20560
(202) 357-1300

Of particular interest to metalsmiths are the following Smithsonian museums:

Freer Gallery of Art
Jefferson Dr. at 12th St. S.W.
Tel: (202) 357-2700
Hours: Daily 10–5:30
Admission: Free

Contains a large collection of Far Eastern, Indian, Indo-Chinese and Near Eastern art including works in bronze, jade, lacquer, porcelain and glass.

Hirshhorn Museum and Sculpture Garden
Independence Ave. at 8th St. S.W.
Tel: (202) 357-3019
Hours: Daily 10–5:30
Admission: Free

This showcase for modern and contemporary art houses one of the world's major collections of modern sculpture. Included are works in cast bronze, welded steel, forged steel and tension structures in painted steel and cable. Most of the world's best-known sculptors are represented, including Daumier, Matisse, Rodin, Calder, Henry Moore, David Smith, Picasso, Degas, Brancusi and Giacometti. The Hirshhorn Gift shop shows a good selection of contemporary jewelry by Ronald Pearson, John Lewis, Louise Slater and Donald Friedlich.

National Museum of African Art
Smithsonian Institutions

Currently closed, it is scheduled to reopen in June, 1987 as part of the Center for African, Near Eastern and Asian Cultures in the Quadrangle Building on the Mall. New address: 950 Independence Ave.

Opposite page: Washington Monument and National Gallery of Art; **top:** National Gallery of Art, East Building, interior with Alexander Calder mobile; **left:** East Building, entrance with Henry Moore sculpture. Photo courtesy: Washington Convention & Visitors Assn.

S.W. Included in the collections are sculpture, textiles, jewelry, musical instruments and crafts.

National Museum of American History
14th St. and Constitution Ave. N.W.
Hours: Daily 10–5:30 (winter)
extended spring and summer hours
determined yearly
Admission: Free

Unfortunately this museum displays work based on historical periods rather than media categories; so much of the metalwork is scattered throughout the museum. The current exhibit, "After the Revolution: Everyday Life in America," contains good examples of iron, silver and pewter housewares from the period 1780–1800. Of particular interest is the section titled "Philadelphia Artisans," which displays the tools and products of blacksmiths, coopers and silversmiths as they were used at that time.

Not on display but available by appointment are the following: Division of Domestic Life, including pewter and silver tableware; copperware, especially a collection of tea kettles with makers' marks; brass and iron ware, and cast iron furniture; Division of Armed Forces History, including weaponry collection, such as swords, guns, sabers; Division of Costumes, including jewelry.

National Museum of Natural History
Constitution Ave. at 10th St. N.W.
(202) 357-2700
Hours: Daily 10–5:30
Admission: Free

Of outstanding interest to the metalsmith is the Gems and Minerals Collection, containing some of the world's most renowned gems. On display are the Hope Diamond, the Rosser Reeves Ruby, the Star of Asia and the Hooker Emerald, as well as an incredible number of precious and semiprecious stones and minerals unusual for their size and rarity.

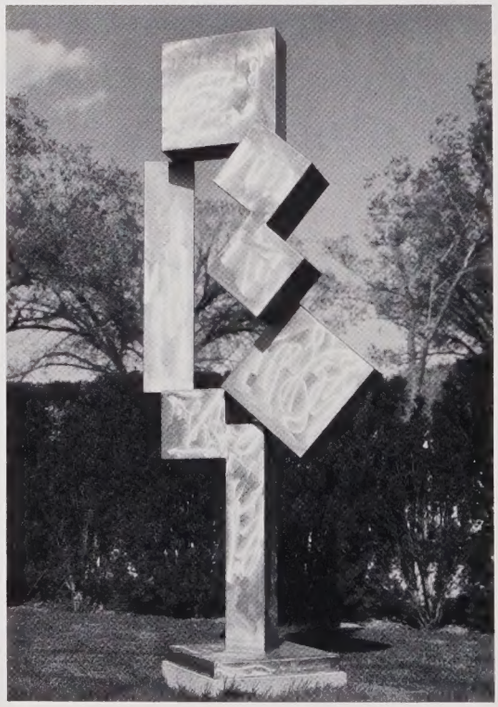
Renwick Gallery
Pennsylvania Ave. at 17th St. N.W.
(202) 357-2700
Hours: Daily 10–5:30
Admission: Free

The Renwick Gallery is the branch of the National Museum of American Art which focuses on American decorative arts, crafts and design. It features changing exhibitions of American and international crafts. The permanent collection, which can be seen by appointment, contains an excellent selection of work by contemporary metalsmiths. Collection includes representative work by 25 of the country's most recognized metalsmiths. Also of note are the wrought iron gates by Albert Paley at the entrance to the gift shop. Currently on tour, these should be back by Fall 1987.

Other government and independent museums exhibiting metal:

National Gallery of Art
4th St. and Constitution Ave. N.W.
Washington, D.C. 20565
Tel: (202) 737-4215
Hours: Mon.–Sat. 10–5, Sun. 12–9
Admission: Free

The Gallery consists of two buildings, the classical West Building designed by John Russell Pope and the contemporary



East Building designed by I.M. Pei. Both are worth a visit just to see the magnificence of the architecture. The East Building contains 20th-century art, including a huge Calder mobile and an excellent collection of welded steel sculpture by David Smith. Earlier metalworks are primarily located on the lower floor of the West Building and include an extensive collection of coins, medals and small bronze sculptures. There is also a small amount of jewelry and liturgical metalwork displayed in the same area.

The handbook *Renaissance Small Bronze Sculpture and Associated Decorative Arts* by Carolyn C. Wilson provides an excellent guide to the exhibit. It is available at the National Gallery Bookstore.

Daughters of the American Revolution Museum
1776 D St. N.W.
Washington, DC 20006
Tel: (202) 628-1776
Hours: Mon.-Fri. 9-4, Tours 10-3, Sun. 1-5
Closed: Two weeks in April
Admission: Free

Exhibiting American arts from the 1700s to 1860, the museum has 33 period rooms and four galleries containing cases of specific work. Examples of silver, bronze, pewter, brass and wrought iron are seen throughout the museum. Displayed in cases is a collection of over 200 pieces of silver holloware and flatware. In storage is a comparable collection of pewter available for viewing by appointment.

Dumbarton Oaks
1703 32nd St. N.W.
Washington, DC 20007
Tel: (202) 338-8278—recorded information
(202) 342-3212—tour information
Hours: Collections—Tues.-Sun. 2-5
Rare Book Room—Sat. and Sun. 2-5
Gardens—Tues.-Sun. 2-5
Admission: Museum—free
Gardens—$2

This 19th-century mansion set in extensive gardens was originally the home of Mr. and Mrs. Robert Woods Bliss. It is a gem of a museum with an excellent collection of Byzantine jewelry and an outstanding collection of pre-Columbian gold, uniquely displayed in a specially designed gallery. Another beautiful feature is the wrought iron railing on the spiral staircase in the hall.

Hillwood
4155 Linnean Ave. N.W.
Washington, DC 20008
Tel: (202) 686-5807
Hours: Guided tours are offered Mon., Wed. and Sat. at 9, 10:30, 12:00 and 1:30
Admission: $7, reservations required

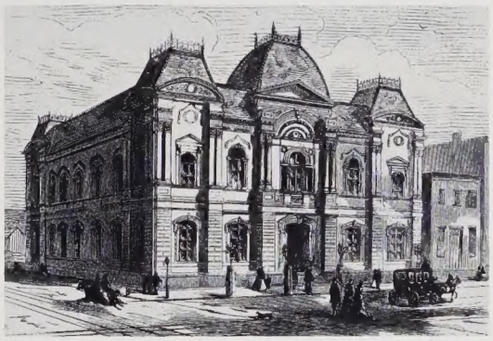
The former home of Marjorie Merriweather Post, this building contains 18th- and 19th-century French and Russian decorative art and furniture. The Icon Room features icons, gold and silver chalices and an array of jeweled items by Peter Carl Fabergé.

National Building Museum
Pension Building
F St. between 4th and 5th N.W.
Washington, DC 20001
Tel: (202) 272-2448
Hours: Mon.-Fri. 10-4, Sat.-Sun. 12-4
Admission: Free

This museum is worth a trip just to see the building, which, with its great central hall and masive Corinthian columns, is impressive both physically and esthetically. Currently on display is a retrospective exhibit of work by Samuel Yellin, America's master metalworker. The exhibition traces Yellin's design process, from inspiration through workshop to installation, and displays a great selection of wrought iron pieces, drawings and photographs from the Yellin Collection. It is hoped that the exhibit will become part of the permanent collection of the museum.

SHOPS AND GALLERIES

For metalsmiths, Washington has two galleries that have made a strong commitment to showing contemporary jewelry.



Opposite page, top: Auguste Rodin, *The Burghers of Calais,* bronze, 1886; **bottom, left:** David Smith, *Cubi XII,* stainless steel, 1983; **bottom, right:** Kenneth Snelson, *Needle Tower,* Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; **center, left and right:** tools and tableware by Philadelphia artisans, 1780-1800, Photo courtesy: National Museum of American History, Dane Penland; **above:** Renwick Gallery of the National Museum of American Art, Smithsonian Institution, now dedicated to American craft. Scene from 1869

VO Galerie
2000 Pennsylvania Ave. N.W.
Washington, DC 20005
(202) 293-0249
Hours: Mon.-Fri. 10-7, Sun. 10-6

Consistent with the philosophy of its owners, Joke Van Ommen and Jan Maddox, VO exemplifies the European viewpoint in jewelry. It regularly shows the work of 50-60 European and American jewelers and mounts special exhibits featuring individual artists five or six times a year (for additional information, see *Metalsmith,* Fall, 1985).

Plum Gallery
3762 Howard Ave.
Kensington, MD 20895
(301) 933-0222
Hours: Tues.-Sat. 11-4

One of Washington's finest showcases for contemporary jewelry, Plum mounts monthly exhibits that combine painting, prints or sculpture with jewelry by nationally recognized metalsmiths. In addition to the featured artists, there is an ongoing selection of work by their regular artists in "the drawers." The gallery's location on Howard Ave. is in the midst of "Antique Village," a five-block section containing numerous antique shops and art galleries in more than 40 Victorian buildings.

Other galleries in the metropolitan area include:

Zenith Gallery
1441 Rhode Island Ave. N.W. (rear)
Washington, DC 20005
(202) 667-3483

The central element of Zenith Square, a complex of artists' studios, the gallery exhibits a charming, somewhat eclectic collection of contemporary painting, sculpture and crafts. The jewelry is fun, ranging from inexpensive but innovative pieces in plastic, rubber, wood and brass to one-of-a-kind work in silver and gold.

Grand Jury
10301 Old Georgetown Rd.
(Wildwood Shopping Center)
Bethesda, MD 20814
(301) 530-7982

A new gallery showing a wide range of contemporary handmade jewelry as well as knit clothing, accessories and decorative arts. Work is elegantly displayed in a distinctive setting.

Jackie Chalkley Fine Crafts and Wearables
3301 New Mexico Ave. N.W.
Washington, DC 20016
(202) 686-8882

Shows high-quality crafts in all media including metals and jewelry.

GEORGETOWN

The intersection of Pennsylvania Ave. and M St. marks the beginning of Georgetown. This area of Washington is known for its numerous small boutiques, galleries and excellent restaurants. Georgetown Park, a neo-Victorian mall, is notable for its size and decor. Metalsmiths will appreciate the extensive cast iron railings and stairs that decorate the interior galleries as well as enjoying the wide array of specialty shops it contains. Of particular interest in Georgetown are the following galleries:

American Hand
2906 M St. N.W.
Washington, DC 20007
(202) 965-3273

Long recognized for its fine selection of American pottery, they have recently diversified with a limited line of jewelry.

Fendrick Gallery
3059 M St. N.W.
Washington, DC 20007
(202) 338-4544

Representing Albert Paley exclusively in the Washington area, Frederick has a usually few pieces of his on display.

Lee Gallery
Georgetown Court
3251 Prospect St. N.W.
Washington, DC 20007
(202) 342-1212

An elegant gallery carrying pottery, jewelry and fibers by local and national artists. The jewelry is primarily of precious materials and especially well displayed.

The Mineral Kingdom
Georgetown Court
3251 Prospect St. N.W.

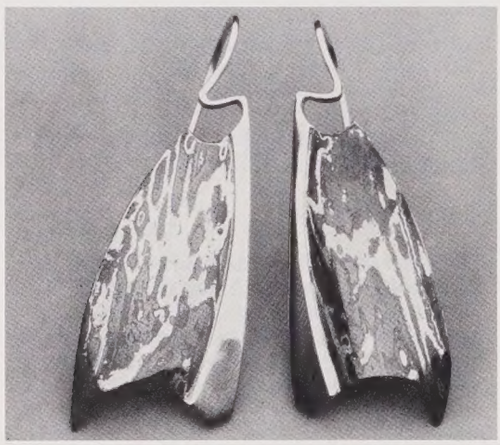
Washington, DC 20007
(202) 338-5505
Shows more traditional fine jewelry with a slight contemporary flair. All work is done on the premises in gold with pearls and precious stones.

Spectrum Gallery
1132 29th St. N.W.
Washington, DC 20007
(202) 333-0954
Features the work of 28 area artists including potters and jewelers.

OLD TOWN, ALEXANDRIA, VA

Another area noted for its quaint atmosphere and good selection of shops and boutiques is across the Potomac from Washington in Old Town, Alexandria, VA.

Here the central attraction is the Torpedo Factory, a cooperative art center containing working studios and galleries for 180 artists. The name refers to the original use of the building during World War II. Its conversion by a group of hard-working artists was instrumental in changing the entire atmosphere of Old Town. A



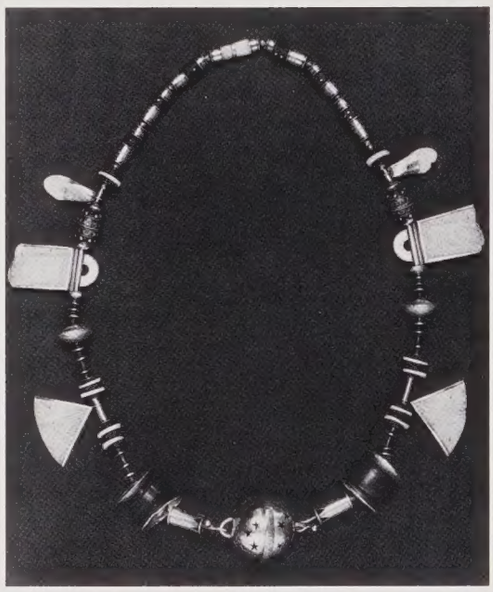
number of metalsmiths have studios in the Torpedo Factory, including Susan Portner, Erick Margry and Angela Livingston. Members of "Studio M-1," also housed there, include some of the area's better known jewelers. All studios are open to the public and welcome visitors. For further information contact:

Torpedo Factory Art Center
105 N. Union St.
Alexandria, VA 22314
(703) 838-4565

Other locations featuring jewelry and metals:

The Athenaeum
201 Prince St.
Alexandria, VA 22314
(703) 548-0035
Shows periodic exhibits of regional arts and crafts. The Washington Guild of

Above: Tina Chisena, *Earrings,* sterling silver and mokume-gane, 1⅜ x ⅝". Photo: William L. Branson; **top:** Robert Ebendorf, *Necklace,* permanent collection Renwick Gallery; **opposite page, right:** Gretchen Klunder Raber, *Sculpture with wearable components,* anodized aluminum, chrome, plexiglas, 14 x 8 x 4", 1985; **far right:** Mary Ann Scherr, *Scrimshaw Necklace,* permanent collection, Renwick Gallery



Goldsmiths biennial exhibit is scheduled for Fall 1987.

The Gadlfy
215 S. Union St.
Alexandria, VA 22314
(703) 548-0218
A boutique-type gallery carrying crafts and wearable art including jewelry.

Enamelists' Gallery
105 N. Union St.
Alexandria, VA 22314
(703) 836-1561
Located in the Torpedo Factory, this co-op gallery shows traditional and contemporary designs by area craftsmen. The work incorporates cloisonné champlevé, limoges and a wide variety of other classic and modern techniques.

GUILDS

There are three area organizations activly involved with metals.

Washington Guild of Goldsmiths

Organized in 1978, the Guild has over 100 members, primarily from the Greater Washington Area. It sponsors several lectures and four or five workshops a year. These are taught by leaders in the field and cover all aspects of metalsmithing, technical and esthetic. A newsletter containing technical information, guild news, schedules for shows, fairs, etc., is published at regular intervals. A juried exhibition of members' work is organized about every two years. For additional information:

Mailing Address:
Studio M-1
Torpedo Factory Art Center
105 N. Union St.
Alexandria, VA 22314

President:
Dalya Luttwak
4510 Drummond Ave.
Chevy Chase, MD 20815
(301) 951-0750

Enamelists Guild

One of the first organizations of enamelists in the country, the Guild has grown since its inception in 1974 to a membership of over 150 artists with two-thirds of them living in the D.C. area. They offer a formal program every other month which alternates among technical information, esthetic viewpoints and critiques. Two or three workshops by national experts are sponsored each year. Their newsletter highlights topics covered in the meetings as well as information on shows, fairs and opportunities to buy and sell tools and materials. They sponsor a National Enamelists Guild Exhibit every four years (next to be in 1987) and a local members' show at sporadic intervals. For additional information:

President:
Dalene Barry
2951 Arizona Ave. N.W.
Washington, DC 20016
(202) 362-0629

Blacksmith Guild of the Potomac, Inc.

The Guild, with a membership of over 100, meets on the 1st and 3rd Fridays of the month. Programs include lectures, demonstrations, slide talks and swap nights. They also sponsor field trips and a newsletter that covers members' activities, ABANA conferences, shop tips and other information on guild activities. Their major project is an annual event called "Blacksmithing Days." Held in late May or early June, it lasts for two days and includes demonstrations, hands-on smithing experience, a tool auction and swap market, as well as an exhibit of blacksmithing arts and tools. For additional information:

Blacksmith Guild of the Potomac, Inc.
Gulf Branch Nature Center
3608 Military Rd.
Arlington, VA 22207
President:
Brad Silberberg
11414 Schuylkill Rd.
Rockville, MD 20852
Home (301) 462-1362
Studio (301) 589-7828

EDUCATIONAL OPPORTUNITIES

Unfortunately the D.C. area has just a few locations where courses in metals are given. The best of these is:

Montgomery College Art Dept.
Rockville Campus
Rockville, MD 20850
(301) 279-5115
In a well-equipped studio, courses are offered during the fall and spring semesters in beginning and intermediate metalwork and enameling.

Other locations offering occasional courses:

National Park Service
Glen Echo Park
MacArthur Blvd.
Glen Echo, MD 20812
(301) 492-6282

Here resident metalsmith Susan Tamulevich as well as other artists offer courses in basic metalsmithing, enameling and metals for enamelists. Ten-week

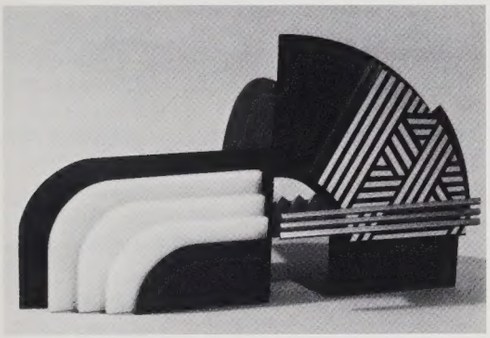
courses, meeting from one to three nights a week, are offered four times a year. Periodic workshops are also offered. Materials and equipment are limited.

Adele Stamp Union
Art Center
University of Maryland
College Park, MD

A six-week course in beginning jewelry is taught by Joan Levy in the fall and spring semesters. Equipment and facilities are limited.

Catholic University
Art Department
620 Michigan Ave. N.E.
Washington, DC 20017

Gretchen Raber teaches a six-week course each summer beginning in late June. It meets three nights a week and covers all basic beginning to intermediate metalworking skills. Opportunity is also provided for individual projects on advanced techniques. Studio space is good, with adequate equipment available.



STUDIOS TO VISIT

These Washington Area metalsmiths would be happy to show their studio to visiting fellow craftsmen *by appointment please.*

Yvonne Arritt
8501 Brook Rd.
McLean, VA 22102
(703) 893-3999
Limited-production jewelry

Fridl Blumenthal
6503 Wilmett Rd.
Bethesda, MD 20817
(301) 530-7772
Jewelry

Tina Chisena
4402 Clearfield Rd.
Wheaton, MD 20906
(301) 933-0676
Jewelry, enamels, blacksmithing

Chas. Colburn
1443 Rhode Island Ave N.W.
Washington, DC 20005
(202) 234-7872
Welded steel sculpture

Chris Gardner
23 Snows Ct. N.W.
Washington, DC 20037
(202) 965-9473
Welded and painted steel sculpture

Barbro E. Gendell
4107 Dakota Ct.
Alexandria, VA 22312
(703) 941-3297
Jewelry

Sylvia Hamers and Harry Weiss
6301 Bannockburn Dr.
Bethesda, MD 20817
(301) 229-4579
Enamels

Roger and Belle Kuhn
7108 Laverock Lane
Bethesda, MD 20817
(301) 229-4948
Jewelry and enamels

Dalya Luttwak
4510 Drummond Ave.
Chevy Chase, MD 20815
(301) 951-0750
Limited-production jewelry

Gretchen Klunder Raber
7800 Davenport St.
Alexandria, VA 22306
(703) 768-8850
Jewelry and sculpture—anodized aluminum

Michael Schwartz
Creative Metalworks
815 Monroe St. N.E.
Washington, DC 20017
(202) 269-1990
Limited-production jewelry, casting; classes offered

Brad Silberberg
Bradley Metal Design
2645 Garfield Ave.
Silver Spring, MD 20910
(301) 589-7828
Blacksmithing

SUPPLIERS

Equipment and material suppliers are limited and expensive in this area. Most craftsmen order from elsewhere; however, in a pinch, the following are available.

Lou-Bon
6341D Columbia Pike
Baileys Crossroads, VA 22041
(703) 256-1084
A complete line of metalsmithing supplies, including tools, findings and casting and lapidary equipment

R&D Jewelry Supply Co.
1310 Apple Ave.
Silver Spring, MD 20910
Carries good selection of metalsmithing, jewelry and watchmaking tools, including Vigor, H&R and Foredom

Moreu Inc.
962 Wayne Ave.
Silver Spring, MD 20910
(301) 588-5548
Basic jewelry equipment

Talisman Associates, Inc.
785G Rockville Pike
Rockville, MD 20852
(301) 279-0141
Beads

Richmond Jewelry Supply
8605 Cameron St.
Silver Spring, MD 20910
(301) 587-8822
General supplies and findings

Novell's
8580 2nd Ave.
Silver Spring, MD 20912
(301) 585-4653
Discount 14k gold findings

Read Plastics
12331 Wilkins Ave.
Rockville, MD 20852
(301) 881-7900
Plastic of all kinds for stakes, hammers, display

Alexandria Metal Finishers Inc.
100-106 South Early St.
Alexandria, VA 22304
(703) 751-4555
Plating and anodizing

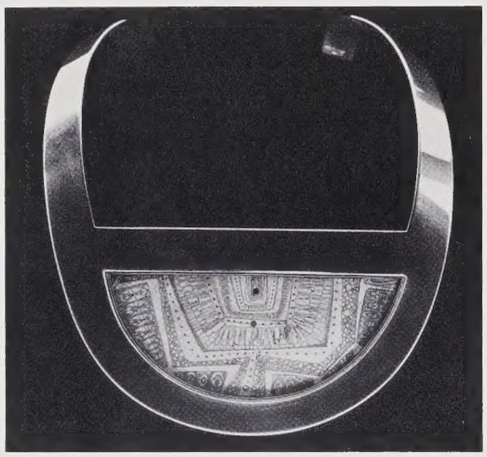
Brookstone Hard-to-Find Tools
The Mall in Columbia
Columbia, MD
or
Tysons Corner Center
McLean, VA

GENERAL INFORMATION

Maps, guidebooks and brochures are available from the following sources:

Tourism Department
Washington Convention and Visitors Assoc.
1575 "Eye" Street N.W., Suite 250
Washington, DC 20005
(202) 789-7000
Visitor's packets will be mailed upon request at no charge.

Tourist Information Center
Commerce Building



1400 Pennsylvania Ave. N.W.
Visitors already in the city can pick up a wide range of information here.

Washington Chamber of Commerce
1341 G St. N.W., Suite 312
Washington, D.C. 20005
(202) 789-7000
Provides a tourist information packet containing maps, hotel information, tours, information on metro lines and dining guide. There is no charge for the packet, but send $1.32 to cover postage.

Acknowledgments

I would like to express my appreciation to Michael Monroe of the Renwick Gallery and Yvonne Arritt for their aid in assembling this information.

Betty Helen Longhi is a metalsmith living in Delaware but active in the Washington, D.C. area.

CREATIVE THINKING IN THE ARTS

An Assessment of a Lecture Series and Panel Discussion at the Program in Artisanry of the Swain School of Design

by Tim McCreight

Creativity is almost universally regarded as a good thing to have. From corporate business to cooking on a campstove, creativity is the something extra that elevates the leader from the pack, the exceptional from the mediocre. The notion of creativity, as common as it is, is a difficult subject to treat. Ask a hundred people if they know the word and they will answer yes; ask them for a definition and you'll be met with long pauses.

What, exactly, is creativity? How does it differ from creativeness or creation? Where does innovation fit into the picture, and what of inspiration?

In the hope of addressing these issues, the Program in Artisanry of the Swain School of Design, in conjunction with Southeastern Massachusetts University and with funding from several state and federal sources, presented a lecture series and panel discussion on April 23.

Dr. Rudolph Arnheim of the University of Michigan is known to many artists for his important literature on the psychology of vision, including his books *Visual Thinking* and *Art and Visual Perception.*

Dr. Howard Gardner is the codirector of Project Zero at Harvard University and is an Associate Professor at the Boston University School of Medicine. Among his books are *The Mind's New Science, Frames of Mind* and *Art, Mind and Brain.*

Well known among metalsmiths is the pioneering work of Cyril Stanley Smith, Professor Emeritus of MIT. In addition to scores of papers, he has published several books, including *A Search for Structure* and *From Art to Science.* He is particularly known for his interdisciplinary work between art and science and for his premise that it is art, rather than necessity, that is the mother of invention.

The fourth member of the panel, Dr. Larry Bakke, is a painter and Professor of Art at Syracuse University. In addition to his work on campus, Dr. Bakke conducts seminars on creativity for corporations.

Each of these distinguished scholars presented a lecture in the afternoon segment of the event, and all joined in a round-table discussion in the evening. A review of their comments reveals the great range of feeling about creativity.

Dr. Arnheim dealt with the topic through a case history. He chose as his subject a familiar artist and object: Picasso's *Guernica.* Professor Arnheim took up the role of art historian and shared the results of his investigation into the preliminary sketches for this famous painting. As he noted, this work is almost unique among major 20th-century works because there exists for it a closely spaced, well-documented prehistory in the artist's notebooks. By tracing the sequence of modifications within the composition, Arnheim sought to instruct his audience in the fragile unfolding of the creative process.

It seems that creativity, like hot fudge sundaes or circus rides, is just not as much fun once-removed. The detective work involved in the search was probably exciting, and the results no doubt add to the storehouse of critical literature so important to art criticism, but hearing this lecture brought me no closer to an understanding of the nature of creativity.

Dr. Gardner, a former student of Arnheim, chose a more direct approach. He briefly described the popular view of creativity as established by the famous psychologist Piaget, then went on to explain his own construct, as it is laid out in his book *Frames of Mind.* To compress dramatically, the 19th-century view of intelligence held that a person who was smart in one field would probably be smart in any field. Similarly, a creative person could make a mark in any field in which his or her creativity was directed.

Dr. Gardner proposed, in what he told us was an "iconoclastic" view, that there are in fact at least seven intelligences. In an articulate and convincing discourse, he described intelligences in linguistic, musical, logical, spatial, bodily and interactive skills. This radical view, he told us, will bring about reconsideration within the educational community that can lead to a broader acceptance and nurturing for the creative individual.

Well, I'm in favor of that. But, in review, it seems that Dr. Gardner's categories are of interest primarily within his field of developmental psychology. Forgive my oversimplification, but a good deal of his radical theory boiled down to the notion that just because a person is not good in math doesn't mean they might not be good in art. I knew that. We all did.

Dr. Smith, perhaps even more than the other highly regarded scholars, is as much a person as a lecturer. Through a large collection of slides, he sought to convey to the audience something of his wonder of the world in which we find ourselves. It struck me as ironic that of all the presenters, Dr. Smith comes from the most didactic background (the material sciences) and yet was the most poetic. Dr. Smith showed us connections between artifacts and processes we usually assume to be unrelated. Drawing examples from microstructure, science and art history, Smith found metaphors for the creative process in nature. In the introduction to his collected essays he puts it this way:

> The principles of pattern formation, aggregation, and transformation seem to be the same in matter and in the human brain, and if properly formulated they may provide a kind of visual metaphor that will serve to join and mutually illuminate physics on the one hand and geological, biological, and social history in the other—with art in between.[1]

The disjointed quality of his lecture was, for me at least, compensated for by his obvious enthusiasm for his premise. Where Gardner broke the creative intelligence into subgroups, Smith headed beneath the surface of all.

Dr. Bakke, rather than discussing a case history, played the role of one. Starting from the premise that the creative individual is someone who maintains a uniquely cockeyed view of the world, Dr. Bakke's lecture was a harangue against assumptions. He randomly sprinkled the hall with alternate interpretations of advertisements, classic paintings and graphic illustrations. These seemed not so much to be leading to a point as simply illustrating a modus operandi for dealing with the world. He is the kind of guy who leads corporate businessman to say things like "those artists."

Participants who came to the lecture series in hopes of gaining a firmer grasp on the nature of the creative process probably went away disappointed. The panel discussion, which might have synthesized some of the diverse views presented in the afternoon lectures, failed to build meaningful bridges among the positions of the speakers. Perhaps this was the more difficult because the speakers did not really disagree. The only point that was made clear was that creativity is such a highly subjective topic that it is difficult to find even a common premise or vocabulary on which to base a discussion. No less formal a scientist than C.G. Jung sums up the difficulty this way: "We have to break down life and events into meanings, images, concepts, well knowing that in doing so we are getting further away from the living mystery."[2]

The title "Creative Thinking in the Arts," contains the kernel of some very

weighty dilemmas. For instance, is creative thinking in the arts different from creative thinking in other fields? Also, is "thinking" really the correct word? Does one think of creative solutions, or does intuition play a major role? To what extent can creativity be influenced? Can we make ourselves or our children more creative? And if so, is this a matter of doing something, or rather of not doing something that inhibits an otherwise natural process?

Creativity is like an onion: Each layer you peel away only reveals another layer. Each definition raises more questions than answers, and successive theories seem to point in diverse directions rather than toward a confluent analysis.

The selection of speakers at this discussion represented, at least symbolically, the huge spectrum of thought on the topic of creativity. If not much is known in a clinical way, it is not because the topic has been overlooked by scientists. Numerous studies have been conducted to research into the creative process. An answer to the question "Where does creativity come from?" would delight no one so much as the scientific community.

Studies seem to focus on recognized artists, persons with partial brain damage (typically through head injury) and children. Just as the first step in pathology is to isolate a virus, the attempt is to remove creativity from its living context so it can be better studied. As Jung has pointed out, this involves problems.

From the mass of conflicting observations, a pattern becomes notable because it is mentioned so often. In describing the origin of an invention, a symphony, an equation or a work of visual art, a consistent sequence seems to recur. The first step is a period of preparation in which technical skills are mastered. This is followed by a time of concentrated effort, sometimes to the point of physical discomfort or exhaustion. Typically, this is met with a period of withdrawal, a time of consciously setting the matter aside, sometimes referred to as a period of incubation. The next phase is the most dramatic, a moment of insight, exhilaration and elation. This has been called the "a-ha!" or the "eureka!" experience. The process is then concluded with a period of verification, application or resolution. The theory is tested in a lab, the score is written and so on.[3]

One of the appealing attributes of this construction is its relevance to any kind of endeavor. Arthur Koestler has written a theory of the creative process that has similar broad appeal. He describes creativity as a bringing together of diverse elements. This line of thought echoes an essay by Freud in which he describes humor as originating from the collision of two unexpected thoughts or descriptions.

When the poet makes a simile between the movement of an animal and the changing of the seasons, it is special not because either element is new to us, but because we hadn't thought of these two activities as related before.

Another recurring theme in the literature on creativity is the importance of framing the question. Great thinkers through the ages are known for a child-like naiveté; the ability to misunderstand what the rest of us take for granted. Dr. Arnheim said, "Every creative act is the solving of a problem situation." Identifying and phrasing the problem, then, becomes a vital part of the process of being creative. Perhaps this is why children are so creative, because they have not yet learned our limiting approach.

Current research into the activities of the right and left hemispheres of the brain also takes up the question of creativity. It seems that innovation, an important part of creativity, is a right-brain activity. This part of the human mind deals with The Big Picture and appears to move with a fluidness between ideas and around biases. Our appreciation of music, color and spatial relationships is centered here, and perhaps plays a role in the creative process. It is not usually associated with esthetics. We hear of an "elegant" mathematical equation or a "symmetrical" theory of nuclear physics.

Since analysis is a left-brain activity, scientific research on creativity takes on the look of a dog chasing its tail. An essentially mystical subjective experience cannot be translated into another form of expression without diminishment. The creative impulse expresses itself through creation, not reflection. As Isadora Duncan said, "If I could dance it, I wouldn't have to tell you." And this is the rub, our analysis removes us from Jung's "living mystery."

If creativity is an onion, we should be gourmets rather than botanists. The flavor of the onion comes not from dissecting it, from segmentation and analysis, but from the use of it. Creativity, like its products music, dance, art and artifact, should be savored, reveled in for the sheer pleasure of the moment. It is this pleasure that I think has been left out of most theories about creative thinking

The preparation phase mentioned earlier as a common foundation from which creative thinking rises refers to technical expertise. The mathematician learns his formulas, the composer learns her notes and so on. My experience points to a broader mystical form of preparation.

I think creative individuals, and this would include most young children, are tuned in to a timeless vitality that is a spring of creativity. I believe there exists a cosmic vibration that is an essential and unqualifiable component of life. Windows into this essence take the form of religious fervor, ancestor worship, acts of heroism or marvels of creativity.

A prior preparation phase, much more important than the earth-bound notion of technique, is a matter of being open to this eternal energy. Children seem to be given to us with their antennas properly in tune with this, some more able than others to use the power. The necessary demands of existence tend in most of us to diminish the chord, to allow our unconscious reception to waver. Creative thinkers are people are connected with this force, who are motivated and talented enough to bring it to practical results.

I can't imagine that science will ever isolate the source of creativity. If it did, the accomplishment would, I think, be hollow. Creativity has a different role to play. I see in it the mystery of humanness, uniqueness without the possibility of retreat. Creative thinking is our bridge to mystery, a common ground that can perhaps join humanity in wonder of how unknowable we are.

I'd rather learn from one bird how to sing
than teach ten thousand stars how not to dance.[4]

—e e cummings

Notes

1. Cyril Stanley Smith, *A Search For Structure,* The MIT Press, Cambridge, MA, 1981.
2. C.G. Jung, *The Spirit in Man, Art, and Literature,* Pantheon Books, NY, 1966.
3. Donald MacKinnon, in *Creativity: A Discussion at the Nobel Conference,* edited by J.D. Roslansky, North Holland Publishing Company, Amsterdam, 1970.
4. *New Poems,* from *Collected Poems,* Harcourt, Brace and Company. NY, 1938.

Picasso, *Seeping Woman,* etching and aquatint, first state, 1937. From: *Picasso: Fifty Years of His Art,* by Alfred Barr, Jr., 1946

Reviews

Collectors and Collections II
An International Jewelry Symposium

Fashion Institute of Technology, New York City
April 12, 1986
by Bernard Bernstein

Context Counts! No, that's not a new idea for an intellectual bumper-sticker. It is a warning that this report will speak of this symposium at F.I.T. as if it were a gem, whose full beauty is revealed only when seen with its siblings in the right setting. Although labeled II in the series, it was actually the third held at F.I.T. in the last year, if the one on Lalique is counted, under the auspices of the Jewelry Design Resource.

The Jewelry Design Resource, coordinated by Jean Appleton, functions as a teaching and research adjunct to the college's undergraduate and graduate jewelry department, chaired by Sam Beizer. The Design Resource also serves as a creative reservoir for jewelry students and designers from around the country. It will be a unique repository of photographic records of major worldwide jewelry collections. It will amass and maintain a wealth of related literature and it has recently founded the Society of Jewelry Historians, U.S.A.* and established an affiliation with the Society of Jewellery Historians in Great Britain.

These symposia, therefore, are not just random, disconnected, sometime things, but, to continue the earlier metaphor, important gems in an increasingly embellished mounting.

The possibilities and the goals of the program were made clear in the welcome and introduction by Jean Appleton, Marvin Feldman, President of F.I.T., and Richard Martin, Director of the Shirley Goodman Resource Center, of which the Jewelry Design Resource is a part. They noted the explosion of interest in the Jewelry field and identified the esthetic, intellectual and historical study of jewelry as having finally "come out of the closet" and become the basis for serious scholarly research. It is their plan that the international forum, where the academic and the marketplace will join, will be the Jewelry Design Resource at F.I.T. As I understand it, in this center, committed to jewelry studies, may eventually come together the designers, studio jewelers, manufacturers, curators, collectors, craft organizations, writers, critics, historians, gallery owners, appraisers, students, teachers and just plain folks who love jewelry. Judging by the unexpectedly large turnout of over 500 enthusiastic attendees, some of the goals of attracting such a varied audience have already been achieved.

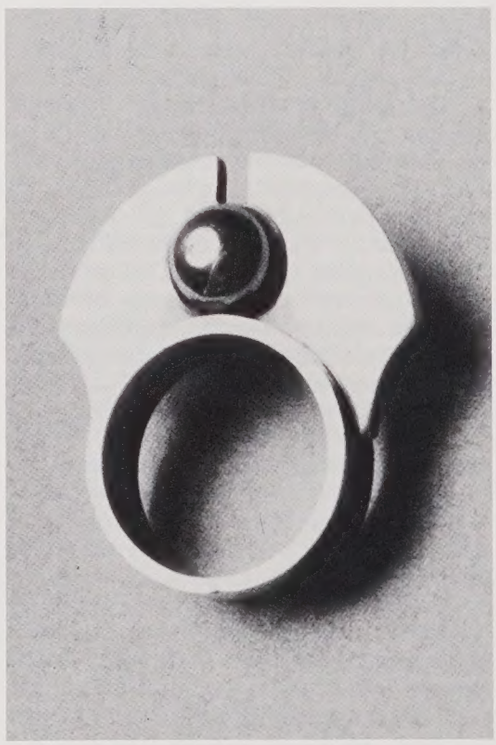
The invitation to attend the symposium promised to present "world class" authorities. It was my impression that the promise was fulfilled. The following information, taken directly from the program, lists the speakers and their topics.

Hugh Tait:
The Waddesdon Bequest of Renaissance Jewelry: Baron Ferdinand Rothschild's Collection at the British Museum
Shirley Bury:
The Victorian Era: Jewelry in Portraits and Practice
Yvonne Brunhammer:
Jewelry in the Musée des Arts Décoratifs
Hans Nadelhoffer:
Historic Influences on the Styles of Cartier
A. Kenneth Snowman:
Fabergé: The Revolutionary

The organization of the program was logical and varied, with no overlapping of topics and slides. The first three speakers focused on important periods in the history of jewelry. (Brunhammer showed Art Nouveau and Art Deco Jewelry.) The last two speakers became more specific and zeroed in on two significant figures. The roundtable discussion that followed gave members of the audience a chance to ask questions of the five speakers and two invited guests: Murray Mondscheim, a.k.a. Fred Leighton, Ltd., and Ralph Esmerian, a leading gemmologist.

The long day which began at 9:00 A.M., was pleasantly capped by a cocktail reception hosted by Christie's, where a preview of an important jewelry auction was on exhibit. It seemed just right to deal with such abstractions as words and slides during the day and shift to the real objects in the evening.

I will try to distill for you some of the ideas presented by the speakers. Hugh Tait described in detail a select few of the 300 Renaissance pieces Baron Rothschild gave to the British Museum. He introduced his topic by giving us some insight into the life of the Baron and defined the characteristics of Renaissance jewelry. Some of the important features of the work of this period were: concentration on the human figure, attempt at a highly sculptural, three-dimensional quality, naturalistic representation and emphasis on the use of gold and painted enamel. Tait's presentation was particularly interesting to me because his orientation is a technical one. He showed the backs and insides of pieces, went into detail on methods of fabrication and repair and created a detective story atmosphere in showing how a jewelry historian traces the origin and subsequent biography of a piece through painstaking analysis of its structure and appearance. A piece that looks too clean is automatically suspect because it is unlikely to have survived some 400 years without repair or accidental or deliberate alteration.



Jean Després, *Ring*, silver, c. 1937. Collection: Musée des Arts Décoratifs, Paris

Shirley Bury offered a change of pace by concentrating on the human side of jewelry, showing how it reflects the social attitudes and historical and economic events of a period. Bury's method of presentation was an intriguing one, in which the jewels owned by Queen Victoria and her contemporaries were shown in direct photographs and as part of the costume of these people as depicted in painted and photographic portraits.

The theme of much jewelry of the period was sentimental. Certain motifs (snakes), materials (human hair) and objects (combs, chains) were popular. Bury's enthusiasm for the people who owned, sold, gave and made jewelry matched her excitement about the objects themselves. Her memory for names, dates, places and events rivals that of a computer, yet her sense of humor is happily intact and she ended her lecture with this side-by-side pair of slides: Queen Victoria in widow's weeds up to the chin, and a Parisian charmer, circa 1900, with a diamond-festooned neckline reaching for the Equator.

Yvonne Brunhammer made it clear from the beginning that as chief curator of the Museum of Decorative Arts in Paris she was involved with other media in addition to jewelry and would not claim to have the expertise of a specialist in this field. Yet her presentation was well-rounded, detailed and authoritative. Her choice of artists also made it very interesting. She gave some background on the museum's jewelry collection which includes about 350 pieces, and told some entertaining stories about how a few of the pieces were acquired. Her talk dealt with the work of four or five jewelers of the Art Nouveau and Art Deco periods. Fortunately, examples of Lalique's work did not outnumber those of other jewelers, such as Vever, Grasset, the Fouquets and Jean Despres. I was not familiar with the work of Després and found it to be the most interesting. He was an engine mechanic during World War I and later, in the 20s and 30s, drew inspiration for his designs from the forms of such mechanical parts as crankshafts. His pieces, with their sophisticated, beautifully proportioned, clean designs would not look out of place today. Anticipating that we might react to the work of Després as if he were ahead of his time. Brunhammer expanded on the theme by revealing that his pieces were not enthusiastically received by the general public, but were favored by so-called "independent women": those who drove cars and piloted planes.

Hans Nadelhoffer, president of Christie's in Geneva, is also the author of a book on Cartier. His approach, a discussion of the historical influences on the Cartier styles, differed enough from the other topics to sustain interest. For jewelers, it may also have helped answer the chronic question: "Where is my next idea coming from?" Nadelhoffer made the interesting point that historic events such as important battles generally inspired painters and sculptors, rather than jewelers, who tended to draw more inspiration from mythological, classical themes. Some of the stimuli for Cartier's designs were: the discovery of King Tut's burial chamber, historically significant pieces of jewelry from the past (design was more important than price), middle eastern and far eastern motifs and architectural ornament, such as that found at Versailles. The costumes and accessories worn by Nijinsky of the Ballet Russe became the inspiration extraordinaire for Cartier. From this source he derived the dog col-

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lar, pearl, jade and coral drops, tassels, the aigrette (a feather motif) and new color combinations in the use of stones.

A. Kenneth Snowman, probably the best-known authority on the house of Fabergé, was an excellent choice to fill the slot as final speaker. His is not an easy act to follow, and his delivery, infused with the humor Jean Appleton warned us to expect, lightened the drowse-inducing effects of a recent lunch, a dark room and five hours of sitting still. Snowman added sensitivity to his other attributes. He knew we were overdosed on Fabergé and tried to avoid familiar territory by selecting interesting aspects of his life and work.

Fabergé was introduced as a revolutionary, albeit an elitist one. His goal, when he took over the business, was to avoid making the pedestrian pieces his father had produced and to concentrate on the idea of providing his clients with surprises: gasp-producing technical and visual delights. This led to changes in the workshop. He pioneered new objects, forms and materials; tried new techniques in stone cutting, enameling, metalworking and mechanical systems. The use of welding to fabricate multicolored gold objects was one of his many innovations. When we think of Fabergé, we think of Easter eggs. Snowman showed how limited that image is. The workshop produced an immense variety of objects. Apparently, nothing could escape his passion for decoration, even a rectal thermometer.

This revolution in the products of the workshop would not have been possible without a revolution in attitude about what constitutes value in an object. Fabergé believed value exists in the visual impact, the imaginativeness of the concept and the quality of execution rather than in the cost of the materials. "Expensive things interest me little," he said, as he labeled Tiffany and Cartier "merchants," with their $1,500,000 diamond bracelets. With ideas like that, Fabergé would have been pretty much in tune with contemporary metalsmiths.

Nothing comes from nothing. The prodigious output of the house of Fabergé depended on the labor of 500 men and women who worked from 7:00 A.M. to 11:00 P.M. weekdays, and 8:00 A.M. to 1:00 P.M. on Sunday. An irrepressible humorist, Snowman couldn't resist reflecting that, taking social conscience into account, at least those hundreds of people were not among the unemployed.

The historical study of jewelry and metalworking is not new. A glance at any decent bibliography will reveal that. What appears to be new is the developing interest in the field by people who have been involved in other aspects of the jewelry world. The scholars are now talking to us as well as to each other.

A few years ago, with the population of university-trained metalsmiths growing and the teaching opportunities shrinking, many meetings dealt with the topic of making a living. We didn't abandon that interest; we added new ones. One new one is the need to establish criteria and a language of criticism that is heavy on credibility and light on obfuscation.

History is now joining the constellation of jewelry studies and I find it a refreshing, intriguing and valuable pursuit. Why? Because it has an omnivorous appetite. It integrates esthetics, science and technology, politics, economics, psychology, religion and social behavior. It establishes a context; and context counts.

I came away from the symposium, as I believe most others did, with the heady sensation that comes from having seen a lot of beautiful things and received a valuable education at the same time. It was a superior experience and it heightened my anticipation for the next one.

Peter Shire, New Work in Metal

The Hand and The Spirit Gallery,
Scottsdale, Arizona
April 10–May 15, 1986
by Lynn Rigberg

California artist Peter Shire's creations often are called whimsical, but they are not simplistic. These winsome works make use of simple colors and shapes, not as rudiments but as distillations. The end products seem natural, inevitably wed into their geometric sculpted forms, full of surprising asymmetric harmonies.

From Shire's early ceramic teapots to his latest metal and glass furniture and machine sculptures, his palette emphasizes sunbelt pastels and iridescent tonalities of West Coast post-Modernism. Likewise, there is a durable design connection with the California casual lifestyle and lifeline of California existence, the automobile.

Shire initially learned about metal by working on motorcycles with friends. In this show, the metal pieces have the refreshing appeal of unerring suitability of medium. In addition to the recognizable Shire glass and metal tables, works on display included studies on paper and the precise, clean lined and well-developed *Skyhook* sculptures.

Skyhooks (of that same genre as left-handed hammers) surprise with their beauty even as they appear functional. They are made of generic square tubing, glass, nicopress clips, cables, wing nuts, jaw ends, turn buckles and various other assorted industrial products. Even the baked enamel coloring is Federal standard colors (only the aqua, says the artist, is customized). Shire enjoys transforming the bureaucratic and the mundane: "Most of it [the colors] is military, which is what is bizarre," he says, grinning.

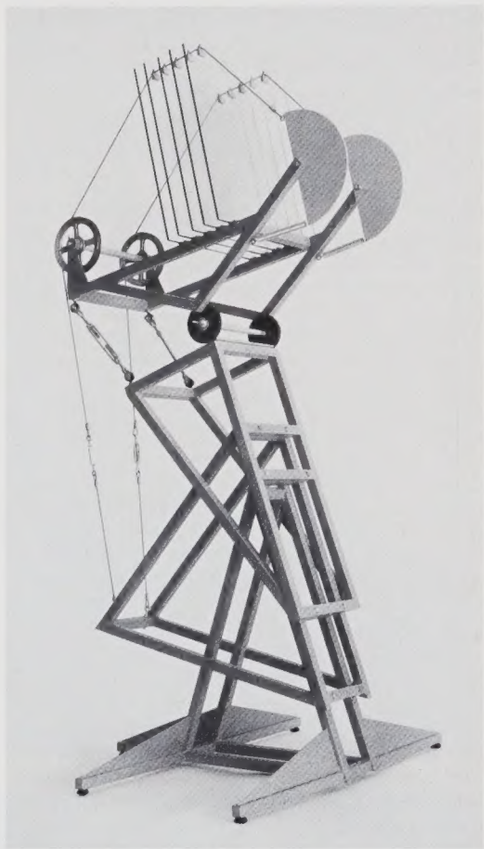
Skyhook #2 encourages amused responses. The glass, held in place by the tension of construction, would shatter the moment the machine actually began to produce. The artist points out that, like this piece, the quality of life in society is shattered when the machinery is in production.

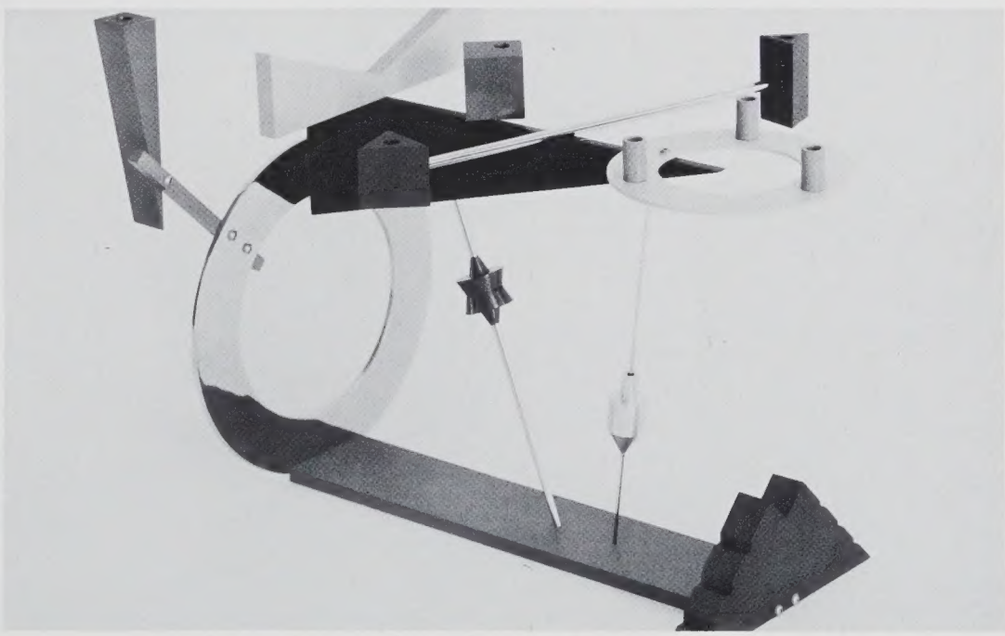
Shire's overall vision is upbeat. Like the imaginary Mulberry Street of author Dr. Seuss (to which the artist referred), Shire's creative "place" is imagination freed of mundane precedents. His visual vocabulary is blessedly devoid of intellectualized invective. With a humanist sensibility, he conveys the interplay between man and object, a recurrent theme in his esthetic/mechanical explorations. One senses Shire's optimism.

Shire's oeuvre relies on drawing, which he refers to as "a visualization of everything." Shire's masterful pieces achieve sharp definition, being what they are intended to be, no more and no less.

The artist's first contributions in contemporary art were ceramics. He has ridden the crest of design fashion since his affiliation with Memphis/Milan furniture. He has also applied his particular esthetic to grand-scale environments, creating settings for the United States Olympic Village in Los Angeles. Far from eschewing the fashion element as an imposition on the achievement of art, Shire echoes Ferdnand Braudel in that fashion shows society is ready to move into the future.

Top: Peter Shire, *Skyhook 2—Oilpump*, painted steel, anodized aluminum, 79 × 43 × 44"; **below:** *Menorah 3*, steel, aluminum, 18½ × 24 × 14". Photos: Al Abrams





Two in Metals: William Baran-Mickle and Leonard Urso

Dawson Gallery, Rochester, NY
March 21-April 15, 1986
by Susan Dodge Peters

In the contemporary trend toward angular, geometric, almost industrial design, in metalwork, William Baran-Mickle's landscapes and Leonard Urso's figure studies fall outside of the mainstream. Sharing this distinction, their work was understandably paired in an exhibition.

William Baran-Mickle's pieces are meditations in metal, filled with memories, sensations and revelations. He attempts to give form to his inner reality and draws upon images and metaphors of the land and natural forms to serve as sites for his contemplations. Baran-Mickle's landscapes range from quite literal, representational scenes to abstractions. The most literal piece in the exhibition *Private Beach* is based on a memory from his childhood in California. The piece is distinguished by recognizable elements: a picket fence and gate on top of a bluff, a coastline and real sand. The piece suffers, though, from a dissonance between these miniature, toylike objects and the sophisticated amorphous body of the piece. It is almost as though allegiance to memory ultimately blocked Baran-Mickle from making a free and autonomous work of art.

In *Letters to Stone*, Baran-Mickle works not with memory, but with metaphor. Using the analogy of sedimentary rock formations, he transforms sheets of "paper," like those from journals, and poems, into "stone," suggesting the solidification, petrification, of accumulated thoughts over time. The conceptual idea of the metaphor is intriguing and rings true. (Baran-Mickle is obviously working with insight from his twin professions as metalsmith and writer.) Although the piece is engaging conceptually, it is visually awkward. The transformation from the thin, curling lines of a paper sheet to the rock bulk is most effective. But the pen and pencil that pierce the paper and rocks are too anecdotal; the piece fails by taking its initial image too literally.

Particularly successful as both landscape and idea is *Valley Light*. In a shallow bowl, Baran-Mickle has created a valley with indications of mountains on the sides and a river or ravine carved through the middle. Over the valley, on thin rods, dangle tiny pennants of sterling silver. The brass and copper of the piece work well as earth colors and so does the silver as twinkling celestial objects. In his statement about this piece Baran-Mickle explained that he wished to capture the emotions and reactions in response to a very specific time and place. It works. *Valley Light* is just literal enough to suggest an actual place to contemplate, to appeal to our own experience, and just abstract enough to liberate our imaginations.

Sensual and elegant are words that come to mind in describing Leonard Urso's work. In his jewelry as well as his sculptural work, Urso works principally with thin sheets of metal in 1/4 to 1/8 inch thicknesses. He hammers these sheets as if he were drawing. Out of the metal emerge suggestions of the human torso—both male and female. Like classical fragments of ancient sculpture, Urso's figures are headless, armless and rarely include more than a hint of thighs.

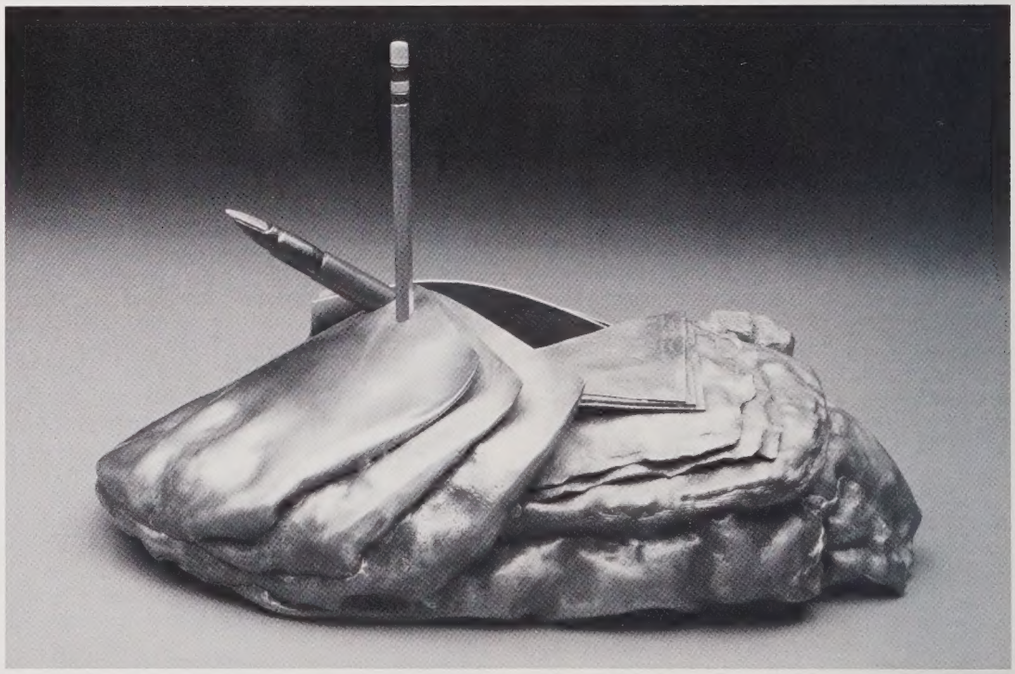
These fragments—all ideal studies of the human body—appear to have magically risen from some unknown depth to the surface of the metal. They might just now be coming into view from out of a dense fog, or be floating behind a mysterious, gauzy film. These figures exist in a dreamworld where gravity and details—heads, legs—are of no consequence. They are wonderful evocations of reverie.

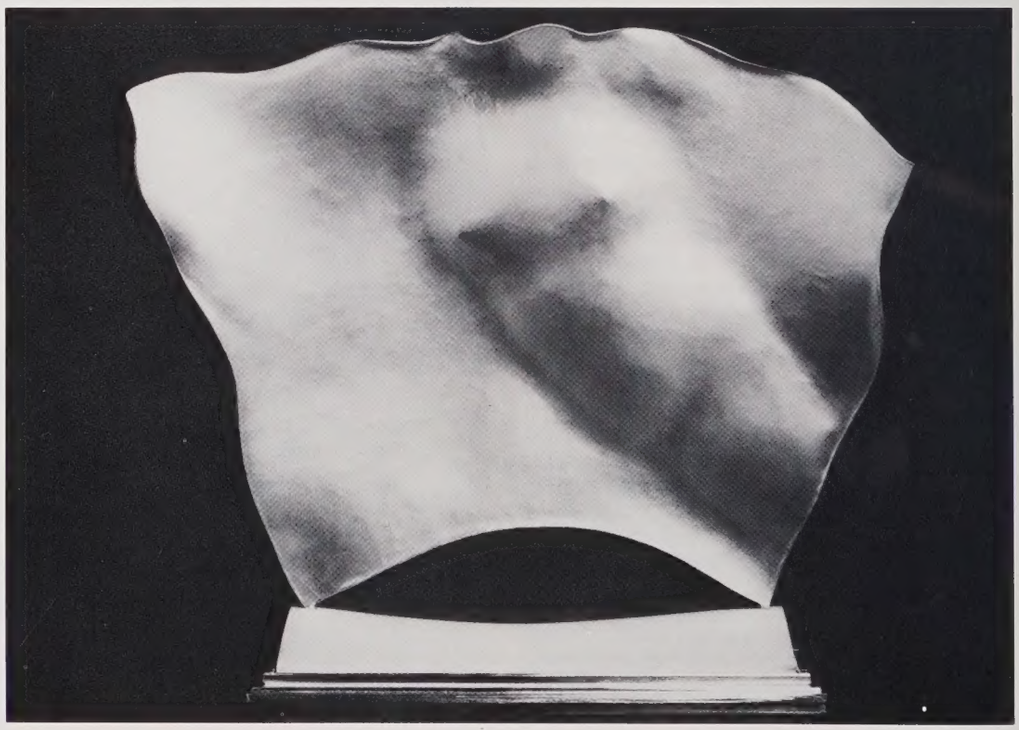
Urso's figures emerge from the surrounding metal in very low relief—a technique with classical references. Although the pieces are three-dimensional and can be seen in the round, Urso has, in most instances, treated the sheets of metal like a two-dimensional picture plane. With a few exceptions, the work is meant to be seen head on, from either the front or the back.

The most dramatic work in the show is a large copper piece—close to four feet high (all the other figurative pieces in the show are made of sterling silver). The subtle shimmer of the silver is the perfect material for these dreamlike pieces, as is the delicate pattern made by the artist's tools. Tiny pits made from the tapping hammer cover the surface. As these indentations catch the light, they suggest an elegant network of capillaries just beneath the surface of the skin.

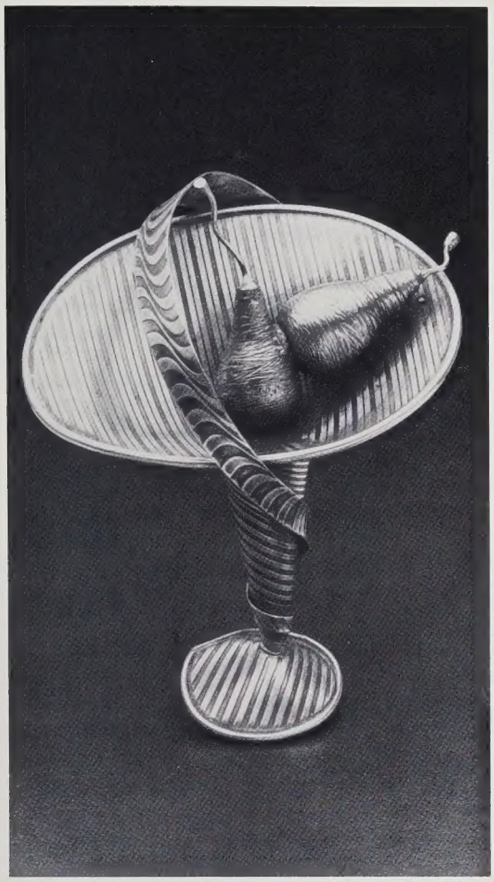
Also effective are the irregular shapes of Urso's pieces. They are roughly trapezoidal and often arc at the bottom, suggesting that they come from a larger, perhaps circular form, or undulating ribbon. The boundaries of these pieces create sinuous lines that are curled and ruffled like the edges of vellum pages, or sheets billowing while drying on a line. William Baran-Mickle and Leonard Urso live and work in Rochester, New York and both teach at the Rochester Institute of Technology. Baran-Mickle, as represented by the work in this exhibition, is an ambitious and searching artist whose complex ideas as yet often outstrip his ability to realize them. Urso, on the other hand, by concentrating on and constantly refining a single motif—and one with such a rich history as well as implications—emerges as the more fully developed artist.

A version of this article originally appeared in City Newspaper, Rochester, New York.





Right: Leonard Urso, *Single Figure,* sterling silver, ivory; **above:** William Baran-Mickle, *Letters to Stone,* brass, copper, nickel, wood, paint, paper, 12 x 10 x 8"



Linda Threadgill

Plum Gallery, Kensington, MD
May 4–27, 1986
by Tina Chisena

Linda Threadgill's concern for dimensionality has always been evident in her wall sculpture. Indeed, it has always played a part in her jewelry as well. In this recent solo show of her jewelry, we were treated to a mix of her familiar abstract, three-dimensional mode.

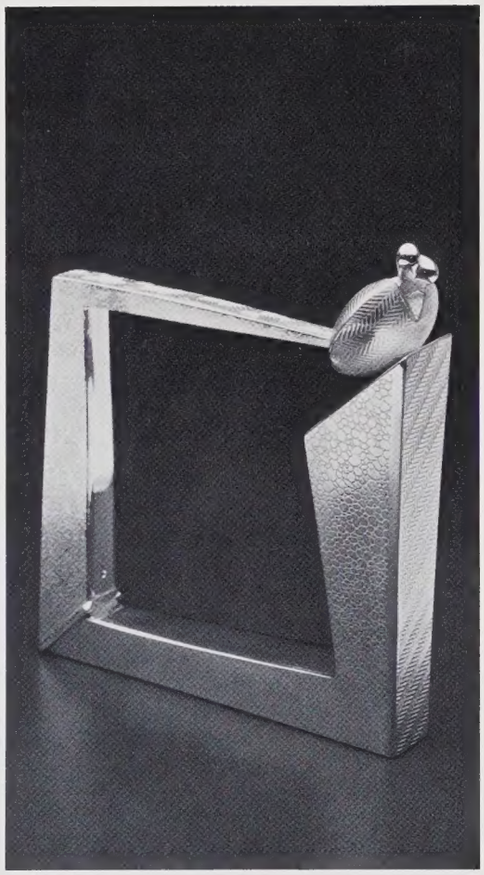
There were a few brooches and many pairs of earrings representing the familiar Threadgill style. Most of these pieces employed edges or frames of some type to enhance the illusion of depth, and all of them had the soft, frosty, etched surfaces that have become a signature of her work. Of course, these pieces were all beautifully crafted and handsomely displayed. However, the newer themes were more exciting.

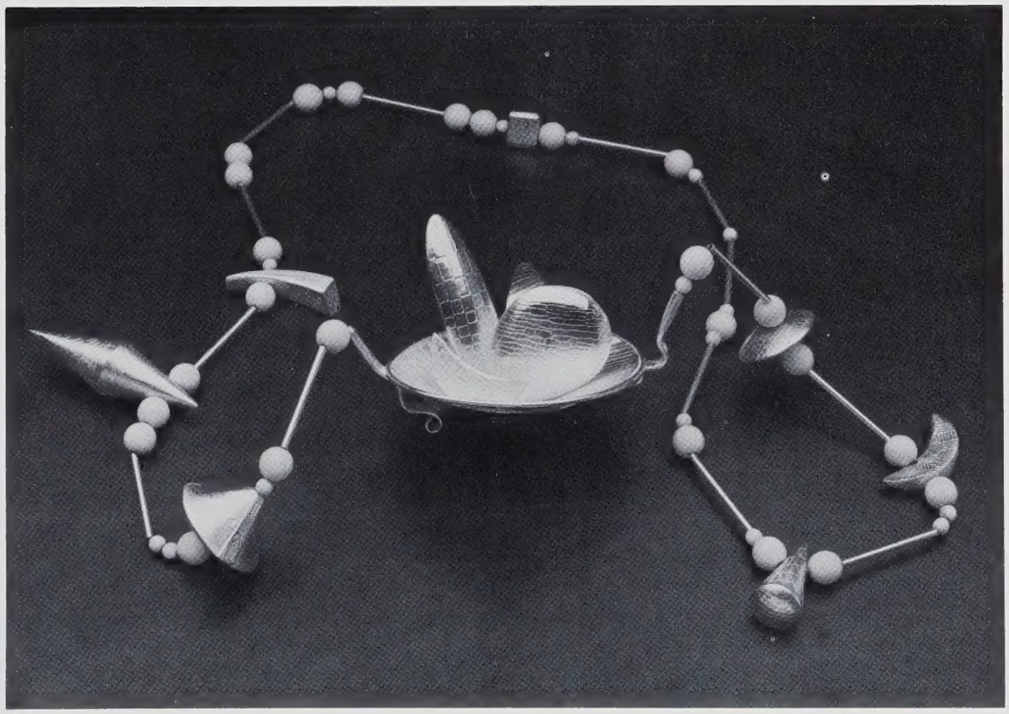
There were three sculptural brooches in the show. Each one has one or more pears as its central literal image. In *Pairs,* two bronze pears are held in a footed silver vessel. The linear etched surface of the bowl contributes to the impression of great depth. Although at first glance the piece appears unwearable, it is actually not very deep and is quite wearable. *Tabletop* portrays a humorous lack of balance and proportion between the floor, table pedestal, tablecloth, bowl and pear. Here again the illusion of depth is enhanced, only this time it is by a comically exaggerated perspective, rather than by the surface effect used in *Pairs.*

Among her three-dimensional pieces was a static, but powerful, hollow square bangle bracelet. This piece is a subtle patchwork of etched surfaces. It comprises graceful changes in width, and a neatly contrasting lozenge shape and shiny gold organic form, which, from one view, looks like a loose gold molar.

The remaining works are bracelets or necklaces of hollow fabricated silver shapes, combined with tubing and ivory or hematite beads. They have the primitive quality of most bead compositions, but the etched tubular connecting pieces and the occasional angular bead jerk your perceptions back to the present. Each necklace, such as *Melon Bowl,* is composed of a large central form, which holds a number of smaller shapes that are repeated at intervals through the length. There is a whimsical quality to these pieces arising from the contrast of familiar shapes and unlikely surface textures.

Throughout the show one was struck by the effective ways Threadgill uses her faultless surfaces and the meticulous construction required. The new directions of the sculptural and beaded works show us yet another aspect of this talented artist.





Top: *Paris Pin,* sterling, bronze; **above:** *Tabletop Pin,* sterling, bronze; **bottom right:** *Melon Bowl Necklace,* sterling, ivory; **right:** *Square Bracelet,* sterling, 14k gold. Photos: Jim Threadgill

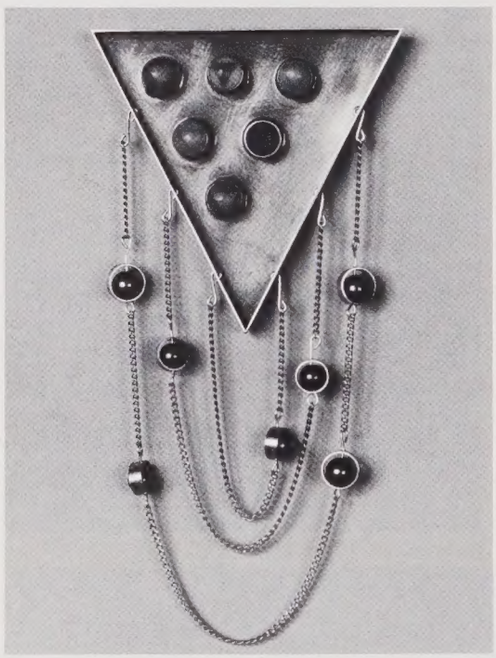
Eileen Sutton

Works Gallery, Philadelphia, PA
May 4-June 29, 1986
by Dana Standish

To say that Eileen Sutton's jewelry holds few surprises sounds almost like an insult. On the contrary, what a relief to see a straightforward group of pieces that makes no pretense of trying to "say" something. All one sees here are direct works that convey the very personal touch of their maker. On second thought, perhaps that is surprise enough for one exhibit.

Sutton combines most of the old standbys of contemporary jewelry—precious metals, resins, plastics, found flea market-type antique chains—but she uses these materials in a way that is distinctly her own. Her works, mostly pins and bracelets, are at once highly idiosyncratic and tightly controlled. This seeming contradiction keeps one looking at the works, trying to decide if it is O.K. to smile. It is.

The works have titles like *Family Crest Brooch* and *Favorite Billiard Lampshade Earrings.* Billiards, a favorite theme, is represented in several pins whose triangular shape and round compartments of multicolored epoxy resin are arranged in rows, much like a rack of billiard balls.



Billiard Ball Brooch, sterling silver, brss, epoxy resin, 3½ x 1½"

The appeal of Sutton's work is its freshness, and its repetition. She has hit on a formula that rings true. These are not primarily technical accomplishments. File marks are removed from the metal, within reason. The chains have the well-handled look of their junk-store provenance. The resins are left with a rough-file finish, which does much to enhance the overall spirit of the works.

The bracelets in the show look like they don't quite have all the bugs worked out of them. They are made of a too-heavy triangular piece of carved resin, attached by a too-flimsy chain. The one I tried on projected dangerously off the wrist and was a member of the genre I call "Subway Jewelry"—good for defending oneself against attack in tight places.

It is nice for once to review a show without having to consider using the words "content" or "context." Eileen Sutton's work is a reminder that contemporary jewelry doesn't always have to be all work and no play.

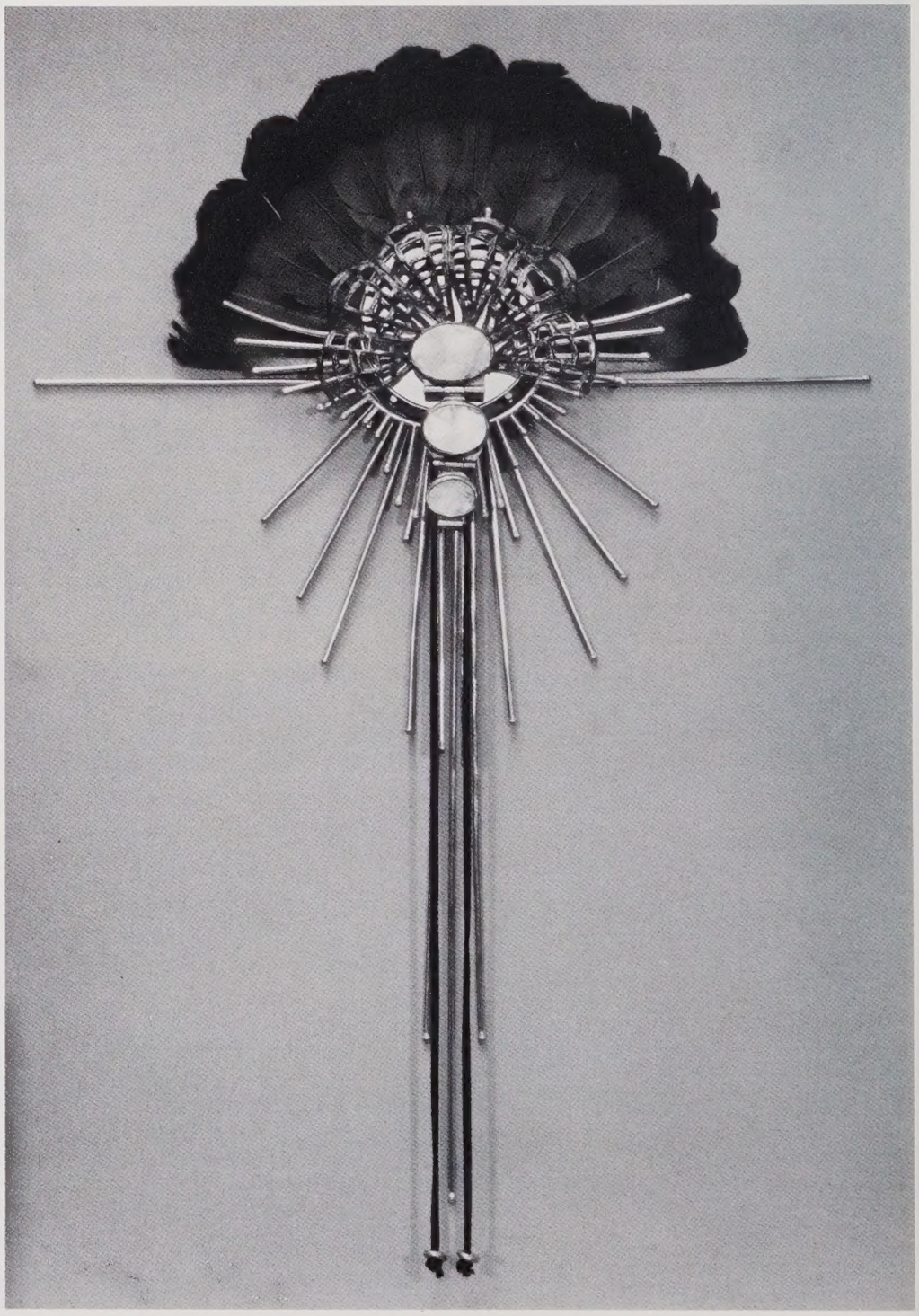
J. Robert Bruya

The Butler Institute of American Art,
Youngstown, OH
May 4-June 8, 1986
by J. Robert Crayne

The lovely, quiet, sky-lighted center gallery upstairs at the recently revitalized Butler Institute of American Art in Youngstown, Ohio exhibited 24 neckpieces by J. Robert Bruya, professor of metalsmithing and design at nearby Slippery Rock University.

The neckpieces fall into two distinct groups. The first, random works of varied character, and the second, selections from the artist's ongoing series entitled *Preservation of the Species,* are all fabricated in silver or pewter and some combination of bone, feather, horn, shell, glass and clay beads and several varieties of natural stone.

The overall effect in the first group is powerfully primitive. The pieces are heavy, frequently massive, but nonetheless elegant in design, craftsmanship and intricacy of surface treatment. For the most part, they are large globular or squarish forms in pewter or natural stone and animal horn, while coil-like structures of similar shape have elements of cast pewter filigree, small glass beads and larger clay beads, impressed with hieroglyphic shapes reminiscent of ancient runic tablets. One of the most striking pieces in the show is an arrangement of onyx and bone cubes, swivel-hinged to a centered tube of pewter and strung with black cord and carnelian beads. The very best of these works exhibit a barbaric splendor akin to the tribal art of early Christian Europe. They read like emblems of office and authority that might be worn by some Mongol or Vandal chieftain, perhaps by Alaric himself on his way to sack Rome. The effect is amplified in the use of handsome,



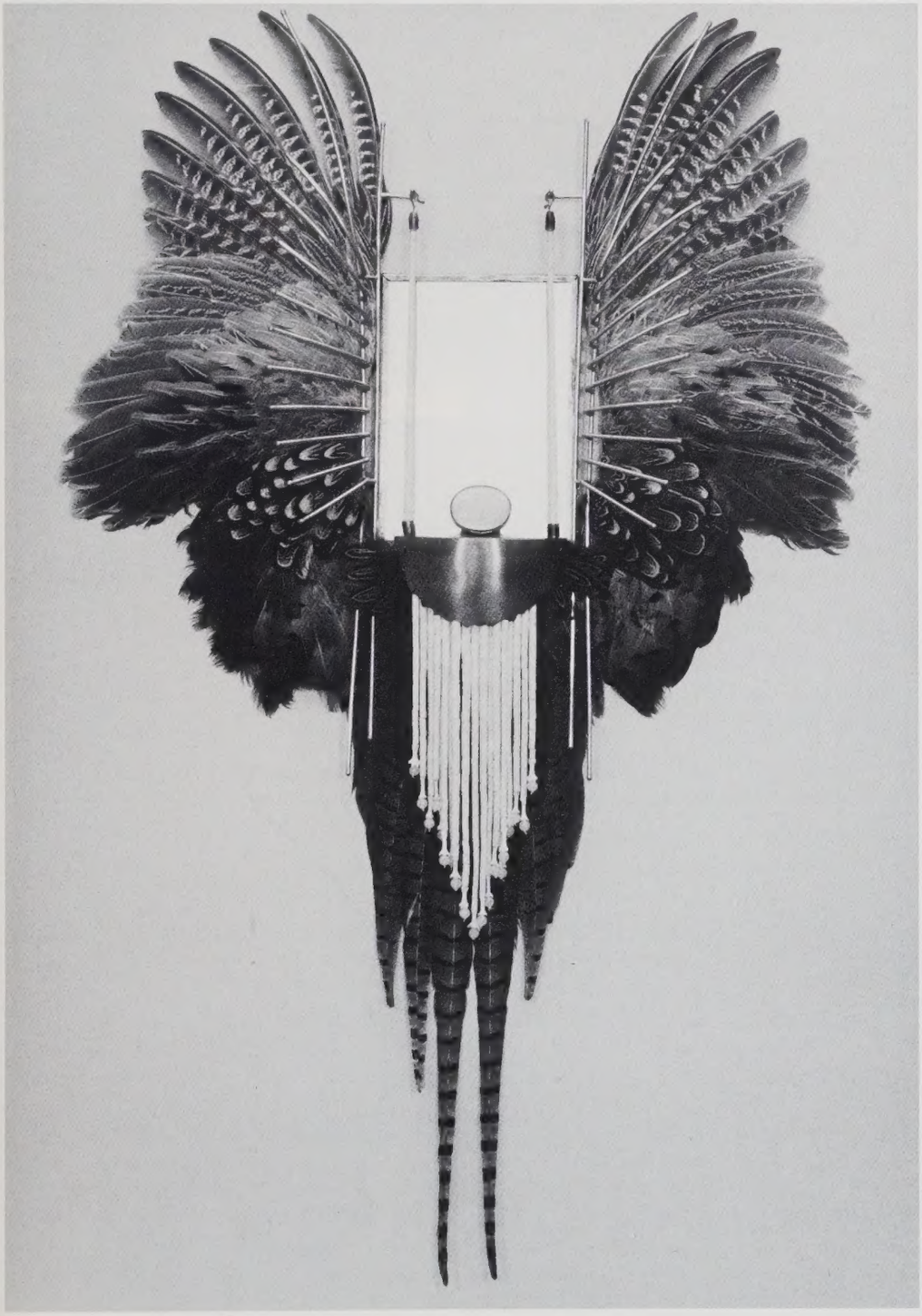
rough-hewn, nude male and female torsos that form part of the centerpiece of the exhibit.

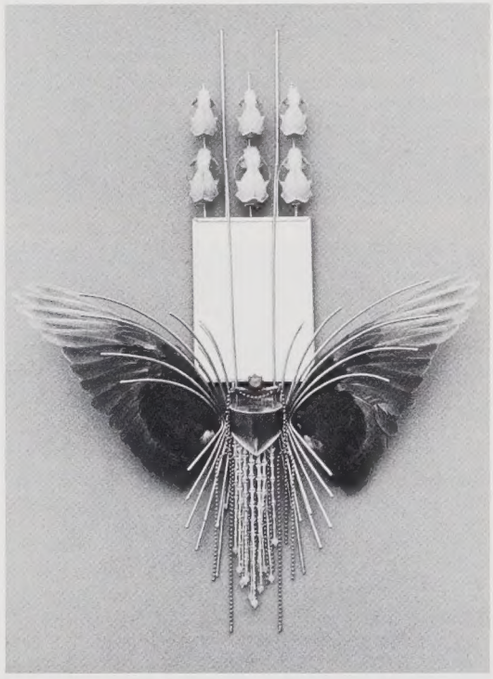
In this reviewer's experience, few jewelry exhibitions have demonstrated with such clarity their conceptual foundations as does the *Preservation of the Species* series. It communicated lucidly on many levels of related meaning, making successful allusions to aspects of life and art. Each piece consists of a wearable element, which fits into a larger setting executed in similar materials. Together, they are displayed in glass-fronted, wall-hung cases, the largest of which measure about 30 x 40 inches. They are great wings, spreading and rising phoenixlike, with rib-like extensions of metal rod and tubing embracing and paralleling the sweeping forms of the feathers. They are hung with bone and beads, shell and stone. Often a shella stone, a bezel-mounted oval of abalone is centrally located, acting as terminus and focus to the other forms. The effect is heraldic, hierarchic, ceremonial, votive. One is reminded of a witch doctor or shaman adorned for supplicant ritual.

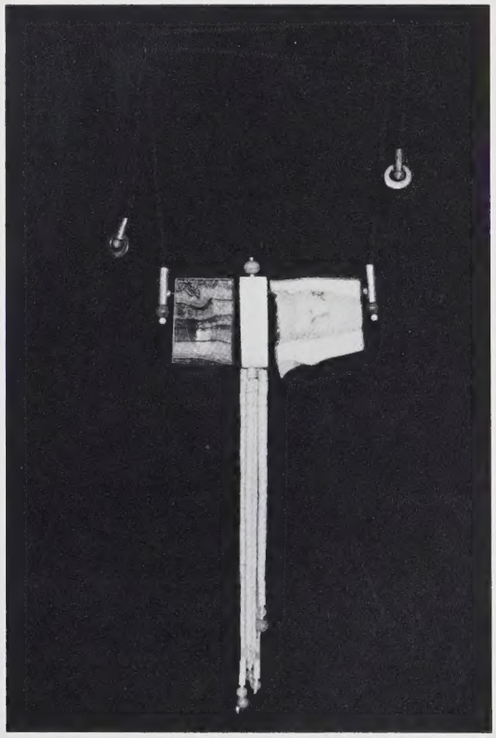
Aside from the obvious reference of the series title to its animal materials, the works resonate with other meanings. Each piece in its case communicates an iconic presence, like a monstrance or reliquary. Two pieces that include rows of fragile mink skulls remind one of underground burial chambers, their shelves laden with carefully sorted stacks of arm or leg bones, or grinning skulls. Subtle surprises await the careful observer. A bit of snake skin encased behind a cabochon oval of clear stone or delicate insect wings similarly entrapped recall recent discoveries of prehistoric insects fossilized in amber. A mirror, included in each piece for purposes practical to the wearer, nonetheless draws the viewer into an entire complex of ideas.

The overall color of the exhibit is earthen and natural. It is strikingly beautiful in the monastic quiet of its soft, naturally lighted gallery and well worth the reviewer's several visits. With each visit new allusions are discovered, new associations established. The conceptual basis of the series is rife with meaning, the dimensions of which may only be hinted at here.

Preservation of the Species series. **Opposite page:** #66; **left:** *61; **below:** #34, pewter, bone, horn, feathers, glass, shell, stone; **bottom:** *Pewter, Onyx, Bone*







Jon Havener
Carl Oskar Gallery, Kansas City, MO
April 4-30, 1986
by Glenice Lesley Mathews

The sculpture of Jon Havener has undergone subtle changes in the past year. Described as "menacing, powerful, aggressive," his forms hold some of these attributes on first inspection, but, on closer scrutiny, there appears to have been modification in his attitude.

Exhibiting with well-known regional artist Margo Kren, the two complimented each other, making an exciting display. The two-dimensional surfaces of Kren's paintings and prints vibrated with Havener's three-dimensional forms. In many instances, the choice of color is similar and Kren's use of Black Arches paper for much of her work highlights the vibrance of the primary colors both selected to emphasize their compositions. Both Havener and Kren work with an internal frenzy that creates an urgency, which is passed on to the viewer.

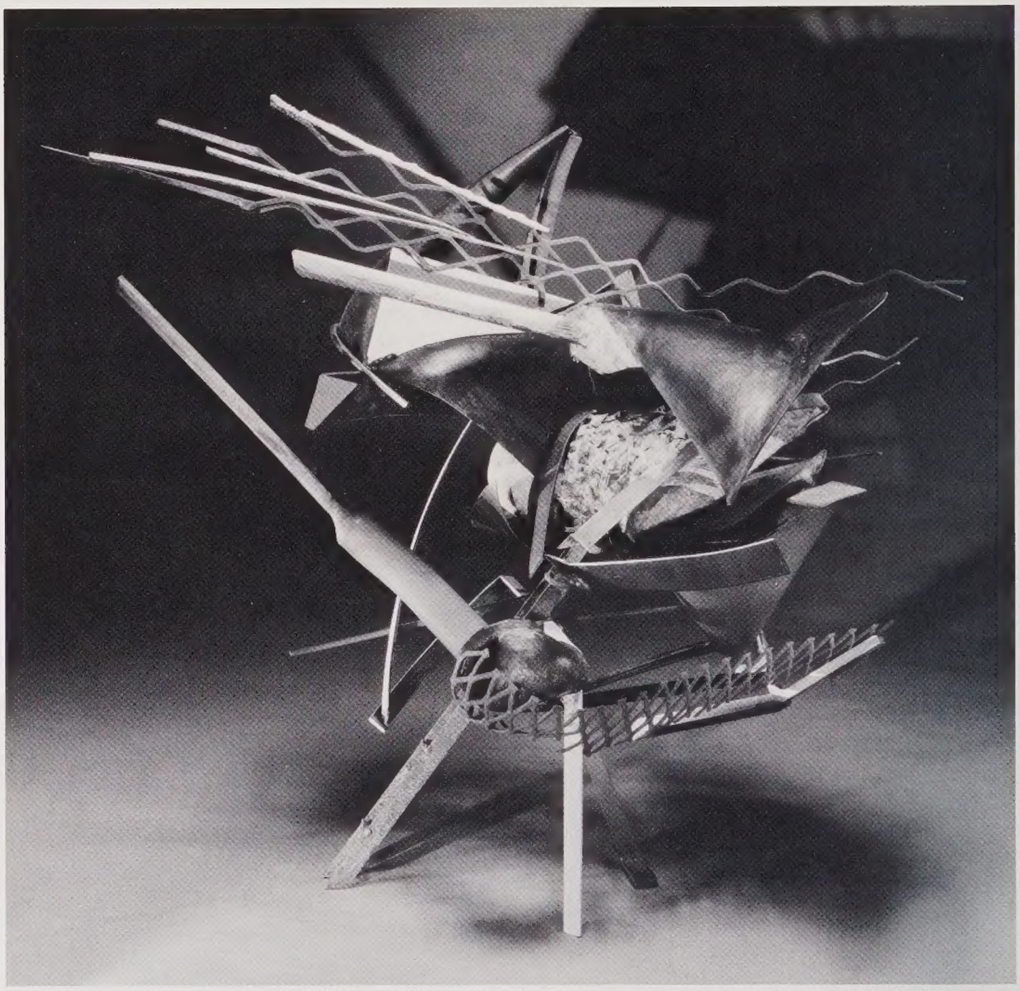
Kama Kura (steel and brass) is an excellent example of the interrelationship between the two artists. The large sculpture, which stands approximately five feet high, has black linear lines that become expressive forms, like that of an artist's brush. The form is further expressed by a great slash of bright yellow, some red, red oxide and electric blue elements. A sense of urgency transforms the very linear structure into a volumetric form. By highlighting some of the areas with these brilliant paints, the extension of line is further enhanced.

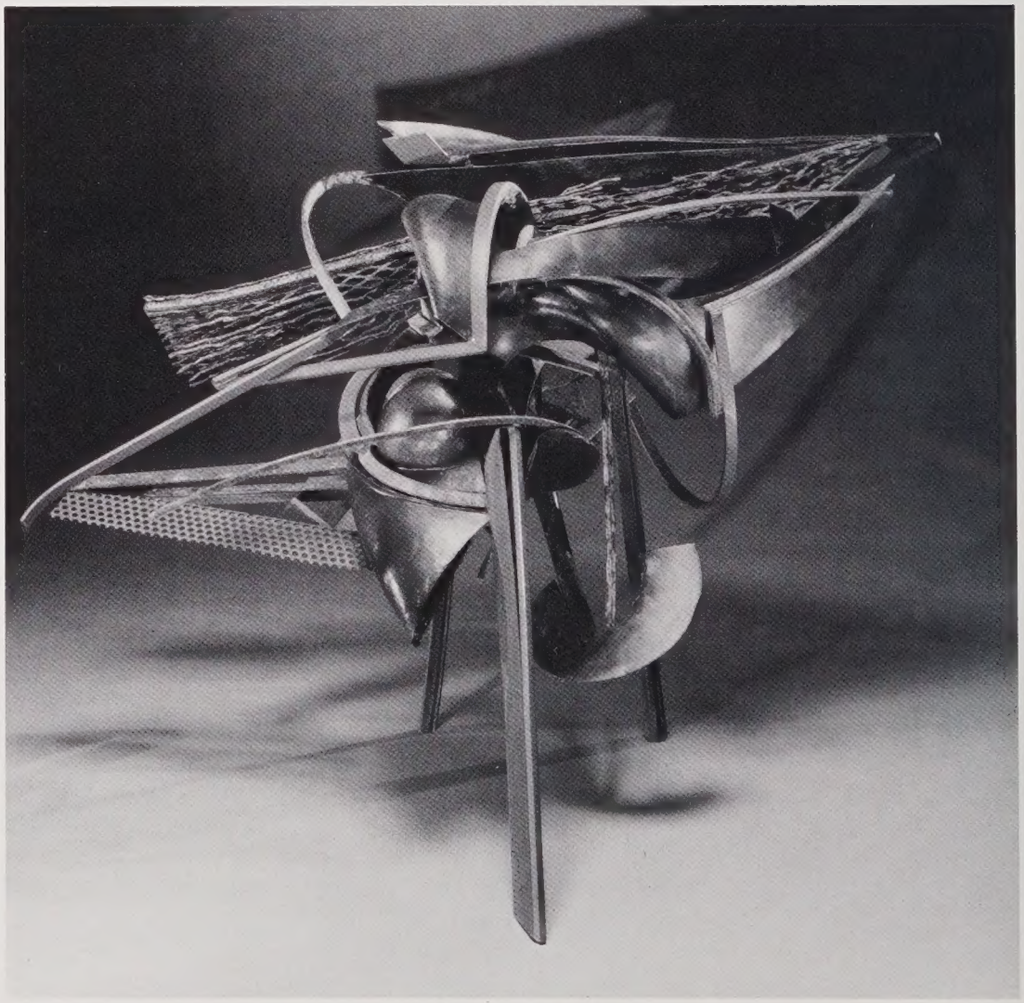
The use of similar colors and similar techniques for all six sculptures added to the visual impact of the exhibit. Overall, the forms are uplifting with a sense of lightheartedness. Most have phallic overtones—linear forms penetrating the space. *Tango* (steel and brass) incorporates big volumetric planes, which stand on three or four thin, rodlike legs. All elements thrust upward, giving these large isomorphic components a lightness and unity. As the title suggests, *Tango* dances in a primitive ritual of delight. Again, the use of color delineates areas and helps to focus attention on the upward sweep of the contours.

Hat Dance (brass and steel) is similar to *Tango* in its idea of volume in space, but it does not portray the same frivolity. *Hat Dance* is perceptibly more solid. The use of thin sections of brass and steel repeated over and over to build up a volumetric form is reminiscent of a time-exposure photograph of a dancer holding small lights. The repetition emphasizes motion. The build up of these lines creates lyrical volumes.

Among the dancing giants, *Revolution* is reminiscent of Havener's earlier sculpture. *Revolution* has a certain "Star Wars" quality to its structure. The patina is predominately black with just a touch of bright red and red oxide paint on the surfaces. *Revolution* stands on a tripod, which confers the compact weaponlike feel to the main body of the form.

Havener's sculptures vary in size, up to five feet high. They are all made from sheet metal or found components, like reinforcing mesh that has been torn apart. The sculpture tends to betray his rigorous schooling as a silversmith at Cranbrook and the Cleveland Institute of Art. On close inspection, one can detect many of his learned skillls in the massive structures. Although still monumental and powerful, this new series shows a lighter side to Havener's character. Well displayed in the gallery, and complimented by Kren's paintings and prints, this exhibit was an excellent visual statement of an artist whose work is reaching maturity.





Tony Papp: Studies in the Marriage of Metals

Neil Isman Gallery, New York City
April 23-May 3, 1986
by Antonia H. Schwed

This exhibit consisted of over 100 pieces—necklaces, brooches, bracelets, boxes, sculptural forms. I was happy to see that the gallery exhibition area was mot effectively opened up and cleared, so that Papp's works were displayed with good spacing and elegance. This way it was possible to appreciate the cool competence of each beautifully crafted piece.

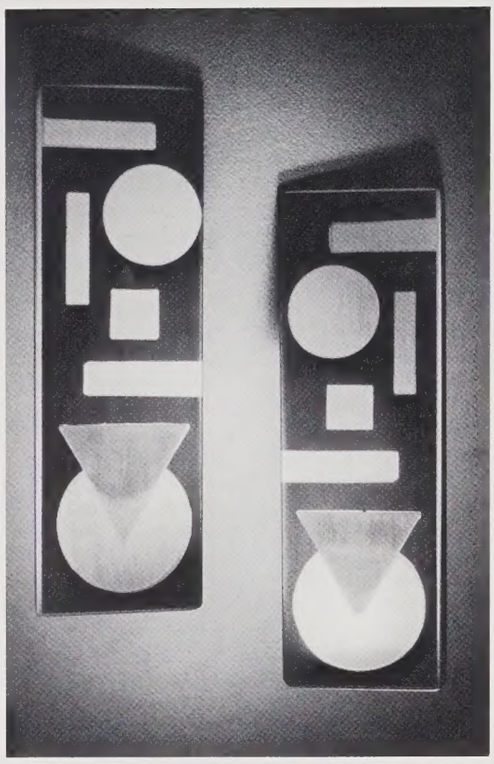
The technique Papp uses, the marriage of metals, is a complex one. To start, he scribes his design onto a basic metal background, usually silver. Then, he cuts out this design meticulously with a jeweler's saw, which results in an open stencillike area. Next, he selects various metals (brass, copper, gold) which he cuts out into the exact shapes needed to the inlaid precisely into the open areas of the design. The finely inlaid metal areas are then soldered together. Finally, the completed metals "painting" is formed and constructed into the flowing, wavelike forms that characterize this jewelry and sculptural work.

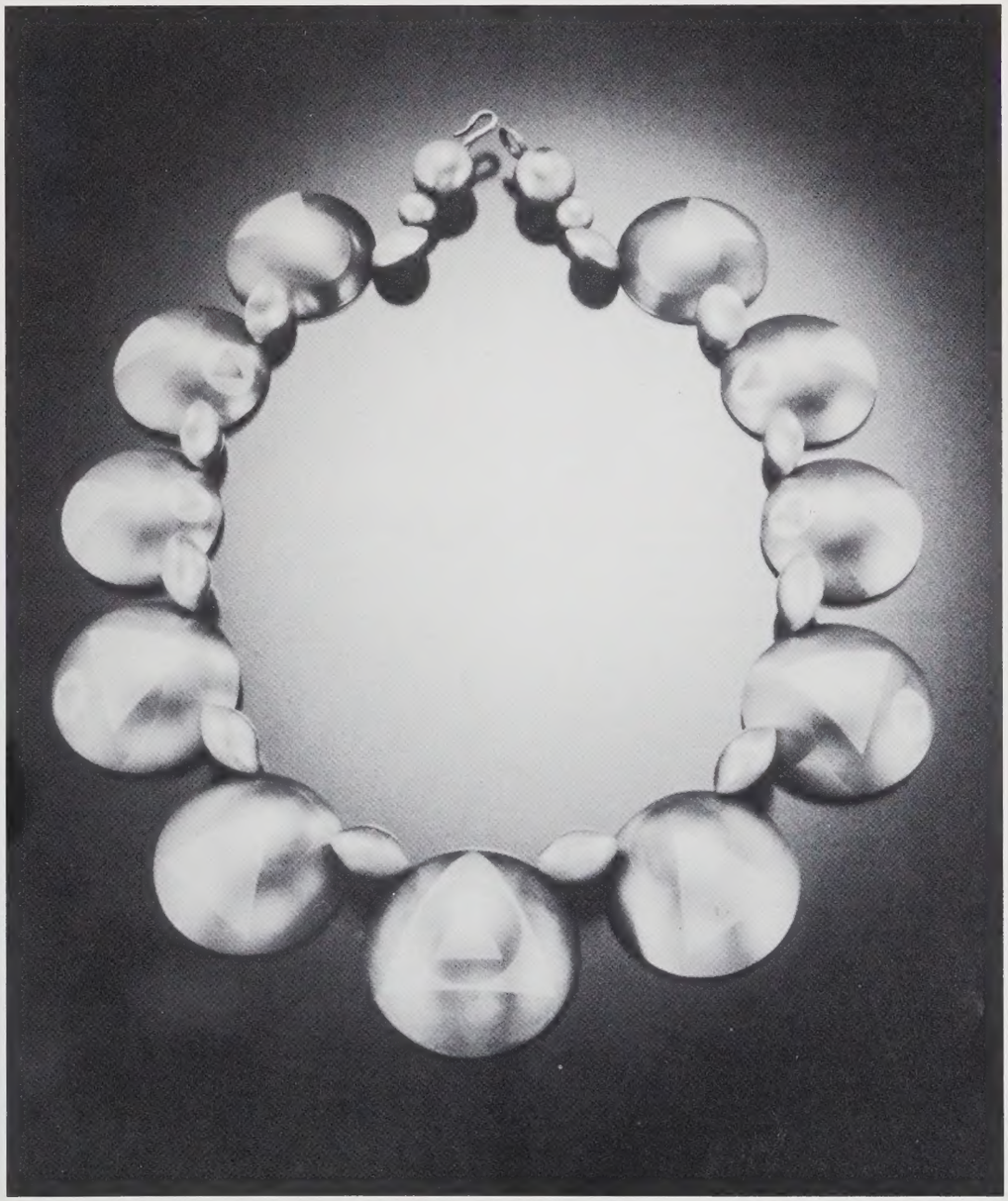
Papp's designs are geometric in concept, so that one might think they could all be somewhat similar—checkerboards of metal angles, circles, etc. There is no monotony, however, in these geometric designs; each piece seems to speak for itself. This undoubtedly results also from the forms into which he has incorporated the polished and patinaed areas of married metals. (Papp is a master of patina and this adds richness and variety.)

The small, basically nonfunctional three-dimensional forms I found particularly intriguing, especially the sculptural brass discs. As the saying goes, "bigger is not necessarily better," and a small sculpture that can really make a dent in the space around it is to me a thing of beauty, a real achievement.

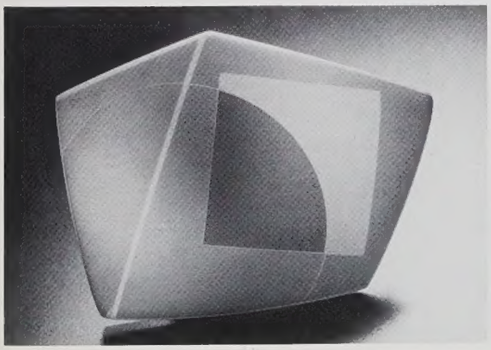
There was only one cast piece in the show (no marriage of metals work involved), and that was a handsorne necklace. However, I think perhaps the most stunning works in jewelry were the necklaces *Navajo* and *Tantra—the inner circle*. Each section of these pieces was different, although all were geometrically patterned and constructed into hollow forms. Among the bracelets, I noted one that, though excellently executed, seemed to me impractical to wear. The display of sterling and nickel boxes was an attractive array.

Tony Papp's skillful work is disciplined into a basic, almost stern beauty, although feeling is there. I have a hunch that he is going on to develop into other areas and that should be interesting to watch.





Opposite page, top: Jon Havener, *General's Frenzy*, painted steel, copper, brass, formica, 30 x 38 x 28"; left: *Revolution*, painted steel, 26 x 32 x 23". Photos: E.G. Schempf. **Right:** Tony Papp, *Tantra—The Inner Circle*, sterling and nickel silver, copper; **top and below:** brooches and earrings. Photos: Ralph Gabriner



Ohio Metals Invitational

Hiestand Gallery of Miami University, Oxford, OH
March 1-April 4, 1986
by Robert Benson

Diversity of approach and variety of technique were hallmarks of these Ohio artists. Organized by Associate Professor of Jewelry Design and Metalsmithing Susan Ewing, the show brought a wide spectrum of metalwork to students and the general public for comparative study as well as pure visual enjoyment.

Although technical mastery in enamel was exemplified in several works by Miami Professor Emeritus Helen Worrall and Mary Ellen McDermott of the Cleveland Art Institute, Cincinnatian Mary Klein used precise control to enhance the relationship of enamel to drawing and painting. In a beach scene, called *Arc with Decorative Accessories,* she fused the rich tonal subtleties of champlevé and the descriptive potential of cloisonné while preserving a traditional sense of ornamental surface. The series *Brownstone Landscapes* in vitreous enamel by Vivian Bass Kline of Cincinnati, on the other hand, used cuts and attached pieces to convert standard spun vases into miniature urban stagesets that were not always technically successful and sometimes vacuous.

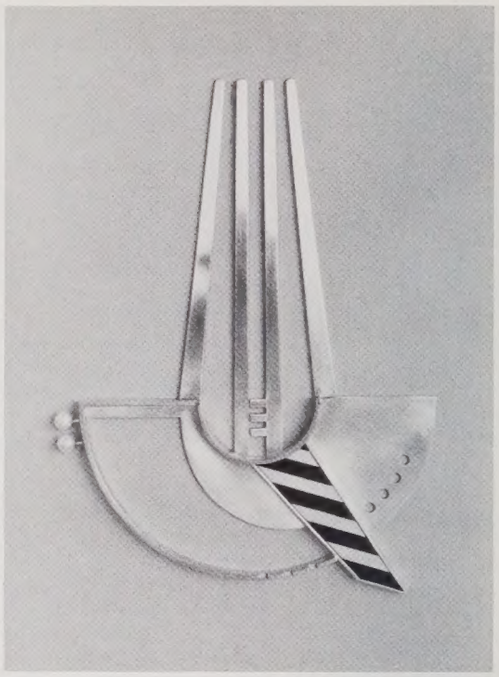
Silver production was also well represented. Susan Ewing's exquisite *Teapot* in sterling silver and delrin was subtle and understated in form, reversing the curved and angular shape of the flat handle in its sculptural volume, while *Calla Lily Soda Spoons* of formed sterling silver with goldplate by Christina Baitz-Brandewie of Cincinnati transformed the graceful shape of a flower into elegant, long-handled utensils. Decoration and geometric form interacted provocatively in Marilyn Griewank da Silva's *Jot I* of raised and fabricated copper and sterling.

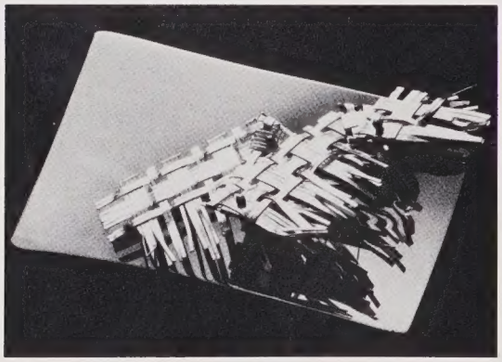
Large-scale, forged-steel sculptures by Joseph A. Bonifas of Spencerville were bound to traditional strapwork in craft and imagery, while Jack da Silva of Bowling Green applied abstract form and constructivist composition with relative success in *Atkinson Playground Sculpture* (shown in maquette).

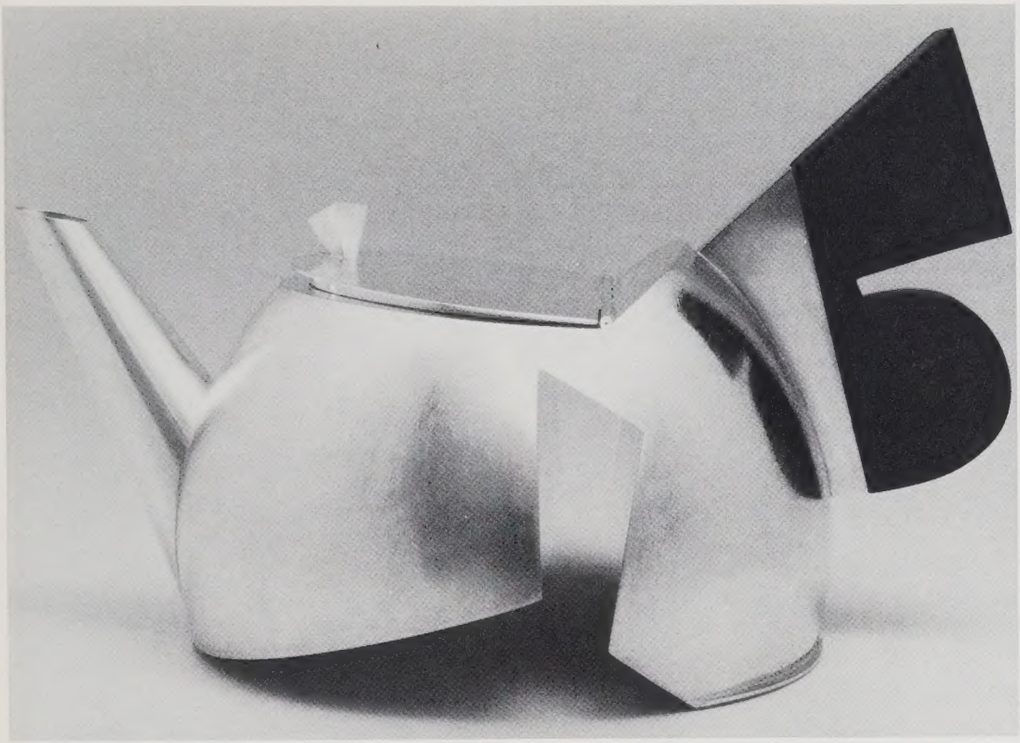
Jewelry was an especially rich category. A comb by Hannelore Gabriel of Madison in sterling silver, ivory, ebony and pearls recalled the elegant geometry and refinement of the Wiener Werkstaette, while *Sterling Charm Necklace* by Roberta Williamson of Berea drew on American Indian sources in a less satisfying search for naivete.

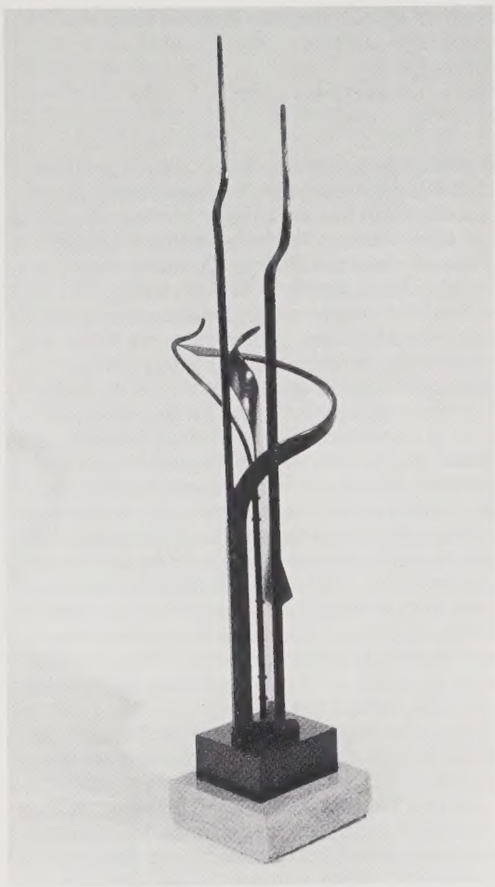
Bruce Metcalf of Kent State explored very personal images. Mixed media, which employed elements of funk ceramics, folk art and toys, were vehicles for socially critical and autobiographical subject matter. His jewelry, frequently doubling as decorative display, incorporated subtle intimacies within larger gestures. *Meaned-up Man and Woman,* in brass, silver, aluminum, copper steel and paint, for instance, was a pair of detachable brooches with faces displayed against small panels, decorated with arrows. The panels floated freely on long tendril-like wires that responded to gentle movement and added a kinetic quality that turned images into narrative.

Monumental in impact and conception, Stuart Golder's miniature landscapes in mokume-gane and loom-woven or fabricated gold (*Sky and Shrubbery* and *Range and Beyond*) were startling microscosms that contained the delicacy of jewelry and the heroic qualities of nature. The combination of metalwork with paper and book production (*Stu's Sample Book* and *Mythic Metals*) transported the icongraphy and calligraphic interlacements of Celtic codices into the 20th century.









Opposite page, clockwise from top right: Hannelore Gabriel, *Comb,* sterling silver, ivory ebony, pearls; Christina Baitz-Brandewie, *All Wrapped Up,* sterling silver, 14k gold, garnet, 3 x 3¼ x ⅜"; Jack da Silva, *Atkinson Playground Sculpture,* painted steel; Stuart Golder, *Book and Pin* pin, 14 and 18k gold, 50 x 30 x 15 cm; Roberta Williamson, *Sterling Charm Necklace* sterling silver, stones, beads, 32" l. **This page, clockwise from top left:** Susan Ewing, *Teapot,* sterling silver, delrin, 4½ x 7½ x 4½", Joseph Bonifas, *Triomphic Involution,* forged steel, 1½ x 5' h.; Vivian Kline, *Brownstone Landscape 2,* enamel, copper, 10 x 6"; Helen Worrall, *Vase,* enamel, copper, gold overlay, 7½ x 6" d.

Frederick Lauritzen Retrospective

Art Gallery, California State University, Northridge, CA
April 21–September 5, 1986
by Carolyn Novin

Frederick Lauritzen started the metals program at California State University, Northridge, 25 years ago. His work is already in many private and public collections, including the Oakland Museum of Art, the Crocker Galleries, the Wichita Museum of Art and the San Diego Museum of Art. This exhibition, a sampling of his graphic work (mainly landscapes) and his metalwork (mainly holloware), honors the teacher and celebrates the growth of the artist.

The earliest work displayed was a sterling silver and rosewood coffee service from the 1950s. The functional form, flawless technique and refined surfaces reflect Lauritzen's respect for Scandinavian design values. This elegant service helped win the artist a Lewis Comfort Tiffany Award, which he used for study with Hans Christensen at the School for American Craftsmen. His focus while there was on eccleciastical metalwork. This ongoing interest is represented by a sterling silver and gold-wash chalice, which is stately and austere, on a conelike stem, flared to a wide circular base.

The circle motif is evidenced by the spherical forms of his metalwork and by the frequent depiction of the sun in his landscapes. One bowl rests upon a cylinder, with chasing and gold granulation suggesting an aerial view of gentle landforms. Another, a lidded bowl, is set on a cylinder decorated with geometric overlay and topped with a plique-à-jour enamel medallion. It is the sole example of Lauritzen's considerable enameling expertise. With each object, the reflection off the unadorned bowl and intricacy of the ornamented base combine symbiotically for heightened effect.

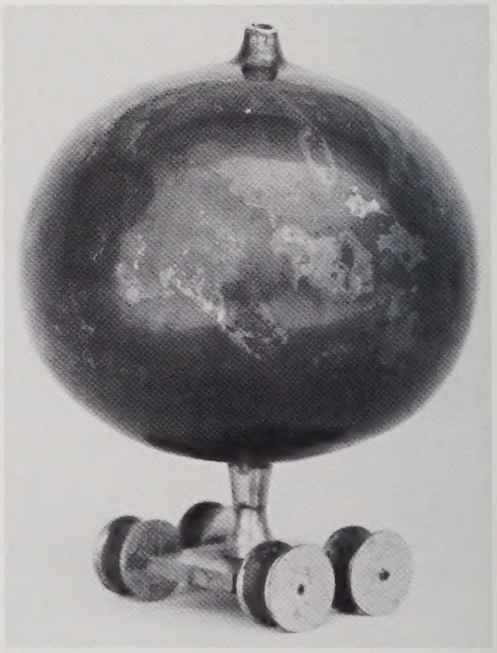
The formal purity of a delicate stem supports the visual mass of *Bottle Form,* an elongated copper sphere. The top half is pebbled with a matte, electroformed encrustation, which, dappled with a flash of gold leaf, cascades over the smooth, highly polished, lower hemisphere. Dichotomous elements combine symmetrically for a weighty impact in *Bottle Form*, while they play off one another for humorous comment in *Pot on Wheels*. A darkly gleaming patina of gold leaf and oxides enriches the pot's copper surface. Its organic rotundity balances above a machinelike base, which, with four goldén wheels, moves this pot well away from the familiar footed bowl.

Elsewhere, Lauritzen continues to explore other metal forming methods, but the holloware is made by traditional raising techniques. *Split Pot* is raised and polished, then deformed and cut and, finally, redeemed, with areas that maintain the original refinement. The patina glows from within the entire surface. Its deep luminosity is achieved by subtle layering of gold leaf, acrylic and oxidation. Here, texture augments form through integration and regular patterning of variously sized circular, electroformed units. The result is an object with a history. Balanced on its own integrity, without an added base, it maintains a sense of age and mysterious significance.

Just as the *Split Pot* reveals its own course of development, this exhibition chronicles the growth of the artist. Lauritzen, Antaeus-like, renews his creative vitality by looking to nature. His fruitful crossover between two- and three-dimensional modes of expression is well demonstrated by this dynamic retrospective.

In general, the viewer responds to the echoes of forms, the resonances of pattern, the synthesis of dualities skillfully held in balance.

Coffee Service, sterling silver, rosewood; **below, left:** *Split Pot,* copper, gold leaf, acrylic, 5 x 4½"; **right:** *Pot on Wheels,* copper, brass, gold leaf, 7 x 4"



Carol Motty: More Hot Rocks

Body Sculpture, Boston, MA
May, 1986
by Jill Slosburg

Whether it's silk scarves that glow in the dark or stones imbedded in cast silicone, "More Hot Rocks" sizzled. Carol Motty's recent work (and some pieces from her retrospective exhibition at Artwear in New York City, October, 1985) is seductive and playful.

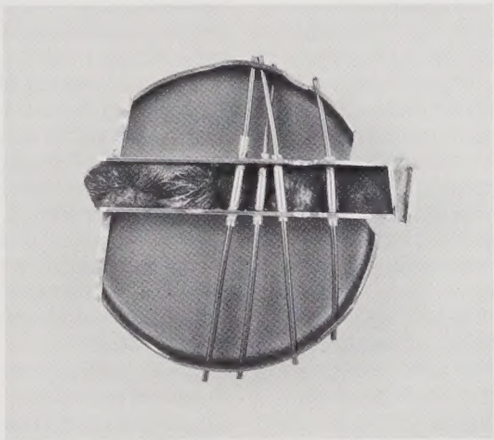
The garments and scarves are brilliant examples of Motty's spirit of invention. These are her strongest works. Painting silicone directly on silk organdy, she has created durable yet delicate body decorations. The colors are lush, yet subtle; the scarves themselves marvelous to touch, sensuous to wear. By making openings in the fabric, there is a variety of ways these scarves can be worn, and Motty has paid sensitive attention to how it feels to wear them.

In the jewelry the ersatz mineral specimens of anthracite, bauxite and various crystals flirt with preciousness and humor. The soft silicone, which assumes the form of hard earth materials, sets up a playful paradox between nature and technology, natural history and high fashion.

Upon scrutiny, some of the immediate excitement fades. Occasionally the work suffers from arbitrary decoration. A stronger integration of decoration and form or greater contrasts might bring more specificity to the work. Sometimes one has the feeling that the rigors of production have become a burden, and that Motty became weary from repetition.

Motty is a "self-taught jeweler." Her energy and ingenuity make up for any lack of technical training in a university metals program. Motty began her artistic life as a sculptor, but discovered that her mold material, the silicone, had its own beauty and integrity. In 1979, in addition to her sculptures, she began making pyramid-shaped earrings and brooches, colored with pigment or imbedded with stones or gold foil. At that time, she found a market for her work by selling it out of a tent in Florida. At other times she has skated the streets of Venice, California, displaying her work. Her audience has grown to include gallery clientele alongside her first unpretentious patrons. The combination of awareness of marketplace and devotion to a personal vision is impressive.

It is exciting and inspiring to watch Motty invent and play. The work is never dry but cheerful and comfortable to wear, and, further, rarely imitated.



Top: Betty Helen Longhi, *Funky Lady, Clothesline Series* pendant, mobium, silver 5 x 4 x ½"; **above:** Timothy Lloyd, *Mesa Series*

Below: Carol Motty, silicone lace, silk scarf with painted and cast silicone crystal pin and earring; **below right:** silicone crystal earrings and pin

METALSMITHING by Lloyd and Longhi

Gallery 101, University of Wisconsin,
River Falls, WI
April 3-20, 1986
by Terrence and June Schubert

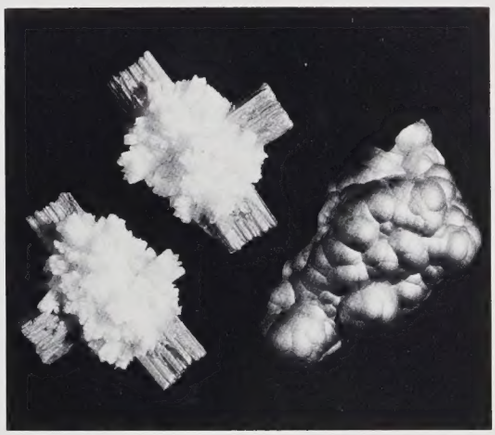
Seduction by color might adequately describe the work of two metalsmithing contemporaries brought together for the University of Wisconsin-River Falls Fine Arts Festival. Timothy Lloyd, Northfield, Minnesota, and Betty Helen Longhi, Seaford, Delaware, both work with silver in combination with reactive metals and both are represented by jewelry and small sculptures.

Timothy Lloyd's brooches and pendants are die-formed circular shapes of anodized titanium. Lloyd juxtaposes these smooth, subtly hued discs with repetitive constructed elements or oxidized reticulated surfaces, playing with reflections to attain greater depth in his relatively flat pieces. The milky whiteness of delrin and the intensity of anodized niobium wires wrapped by copper are also used as contrasting elements to the colored titanium.

Some of his 33 pieces are drawn from architectural elements (arches and windows) and LAND-SAT photographs. These works are detailed, self-contained and introspective, while others, which employ mesalike forms, or elements reminiscent of Native American fiber arts, are allowed to expand beyond the confinement of the shield-discs. His juxtaposition of smooth, colored surfaces reflected off mirrored finishes, whether seen as pendant, brooch or wall relief, demands close inspection from the viewer. Lloyd's work is not necessarily body-oriented, but due to the small scale, materials and techniques it easily functions as jewelry.

In all of Betty Helen Longhi's work, one is aware of the intense jewel-like color of anodized niobium surfaces, which have been roller printed, hammered, formed and chased. Only slightly less obvious is her emphasis on the ductility of the raised metal as it moves through and becomes part of the balance between space and metal.

Longhi's neckpieces, pendants, pins and earrings are large in scale, flamboyant in color, spontaneous in design, elegantly graceful, fluid in spirit and, in the case of the *Clothes Line* pendant series, quite playful. In *Funky Lady* (a part of this series), she has anodized, abraded the high areas, reanodized and then used the painted anodizing technique to give a multicolored effect to the roller-formed pattern of the niobium dress. Longhi's three-dimensional neckpieces are a combination of bent or curved, fold-formed and/or forged silver and niobium elements, which are both fashion-conscious and body-oriented.



Books

Twentieth-Century Jewelry
by Barbara Cartlidge
Abrams, NY, 1985, 240 pp., $60

Barbara Cartlidge's new survey *Twentieth-Century Jewelry*, which follows on the heels of colleague and former partner Ralph Turner's prolegomenon *The New Jewelry* (1985: see *Metalsmith*, fall 85 for review), bodes well for the seductive image of this genre but not its nascent critical history.

Historical discourse on both sides of the Atlantic evidences a struggle with the break made by post-World War II sensibility that distances it from earlier 20th-century stylistic epochs. In this regard, Barbara Cartlidge, owner of the Electrum Gallery in London, aligns herself more readily with Graham Hughes's "Great tradition" (*Modern Jewellery,* 1973) than with Turner's personal polemic. Her chapter headings divide the 20th century into two well-defined periods—1900-1920: Art Nouveau and 1920-1950: Art Deco—and two amorphous amalgams—1950-1970 and 1970-1984. By beginning her narrative with Art Nouveau and Art Deco, codified incidents in jewelry history, she insinuates credibility and lineage to the yet undefined post-war developments. Unlike Turner, she thereby eschews the challenge to construct a discrete historical framework for anomalous contemporary work.

Further, her introduction reveals a dependency on traditional values in jewelry. She evokes customs and social structure as the basis of jewelry's "personal connotations," whether as uniform, ritual or personal expression, while positing style and taste as the criteria for esthetic judgment. Jewelry as synonymous with "luxury," "glamor" and "preciousness" infers her bias towards the peerage of the decorative arts. Her final ingredient, and maybe the most poignant, is the market orientation that betrays her gallery background: "With jewelry as with most other things, there is a time when it is new, exciting and very much in demand . . . if its quality and craftsmanship as well as its design are classic and typical of its day, it becomes valuable once more and a desired commodity." Regrettably, throughout, there is scant mention of the jewelry artist, cross-fertilization of the fine arts nor discrete, self-expressive values.

Both the Art Nouveau and Art Deco chapters appear circumspect when we consider the plethora of general publications in the field, as well as the recent comprehensive surveys—Sylvie Raulet's *Art Deco Jewelry* and Vivienne Becker's *Art Nouveau Jewelry.** Cartlidge uses these periods primarily to condition the reader's perception of the contemporary work that ensues.

When we arrive at the 1950s, Cartlidge is in the terrain already mapped by Ralph Turner's *Contemporary Jewelry, 1945-1975* (1976) and Philip Morton's *Contemporary Jewelry* (1970). Cartlidge offers merely a brief, cursory treatment of the social and institutional developments of the era, followed by a portfolio accompanied by lengthy captions, which identify the artist and stylistic traits of individual works. And while these captions are somewhat informative, the synopsis that precedes each chapter is sophomoric and incoherent in its attempt to illustrate the claims set out in the introduction. According to Cartlidge, the mainstream currents of fine, costume and art jewelry are buttressed by an enlightened consumer, who has been transformed by changes in education. She casually offers Craver, DePatta and Kramer as the sole representatives of the U.S. avang-garde; a disproportionate assessment of Australia and Japan—never considered a bastion of post-war jewelry—and a convoluted stylistic and market-dictated selection of European developments.

This querulous meandering among personalities, social events, galleries, exhibitions characterizes the musings of a gallery owner with tenacious personal associations. Although we might expect this auto-travelogue, this idiosyncratic perspective from one with intimate reflections of the period, what is truly onerous is the arbitrary and unsubstantiated treatment of the undercurrents. In her chapter "1950-1970," Cartlidge headlines at breakneck speed: "The Craft Revival"—flower children and ethnic jewelry; "Is Jewelry Art?"—"Can it ever reach the level of other media?"—she can only be convinced by the Germans: "Women in Gold- and Silversmithing"—a gratuitous nod to feminism that reappears throughout the text; "Galleries"—a nod in her own direction; while ending in an almost pathetic pronouncement that Louis Osman's crown for the Prince of Wales "represented a milestone in the history of contemporary jewelry."

This same historical abandon continues in the section "1970-1984." The main current is established as "Internationalism"—the growth of SNAG, the World Crafts Council, Japan Jewelry Designer's Association and so on; "Contemporary Views on the Old Argument"—material and method; "Etiquette"—the salvo of social revolution, while "Other Original Ideas" highlights Bernhard Schobingers's shampoo sachet necklace, Mary Ann Scherr's electronic sensor jewelry and Arline Fisch's hand-knitting methods. Cartlidge predictably roams for quite some time in Australia and Canada before moving on to Europe, Eastern Europe and France—"a special case." The epilogue, "The 1980s," fittingly closes the trite narrative: "No one knows what the future has in store, but it is certainly bound to bring changes."

There is little in the way of new information or insights that can be gleaned from this volume. In retrospect, it seems that text was an afterthought to the portfolio that follows, lending credence to the author as arbiter of taste. And Cartlidge's taste is decorative, tradition-bound, precious and socially conscribed. She has chosen some exemplary work to illustrate but the lack of an informative schema obviates a reasoned explication of style and influences. There are blatant omissions—hardly any Americans are included and little in nonprecious materials—that also discredit the intellectual assumptions of the selection. But these inherent biases are hidden from the scrutiny of an inquisitive reader by the glare of a sumptuous presentation. If one work portends Cartlidge's sensibility, it is the jacket illustration of Dali's 1949 eye brooch watch of platinum, diamonds, cabochon ruby and enamel, which signals her "pre-modern closure," her dependency on the esthetic criteria of material and elegance and the ready-made credibility of provenance and personality.

In the body of literature that is on the rise, Cartlidge can neither supplant nor supplement the scholarship of Graham Hughes nor the pioneering of Ralph Turner. However, she does illuminate the need for billowing the sails of jewelry history. Before the definitive work can be attempted, the jewelry field warrants in-depth investigations into the American, Dutch and German perspectives, as well as historical exegesis of the pioneering 50s, 60s and 70s that now only remain glimpses in the ephemeral catalogs of seminal exhibitions.
—Michael Dunas

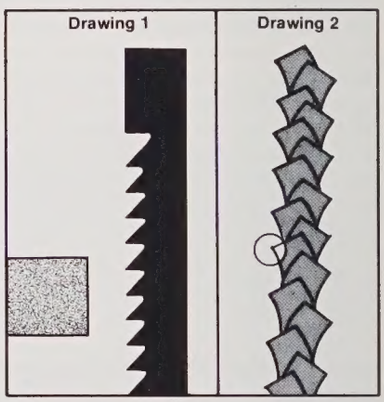
Art Nouveau Jewelry by Vivienne Becker, E.P. Dutton, NY, 1985, 240 pp., $50; *Art Deco Jewelry* by Sylvie Raulet, Rizzoli, NY, 1985, 344 pp., $65.

Technical Briefs

Sawing *by Tim McCreight*

Dear Tim,
I'm embarrassed to ask about such a basic technique, but could you say something about sawblades? I know that there are different sizes, but I'm not sure if I'm using the right one. Thanks

Sawblades are available in about 20 sizes and several grades, depending on the supplier. The correct size blade varies with the thickness of the material being cut and, to a lesser extent, to the precision involved.



Drawing 1 shows a magnified view of a cross section of sheet with the correct size sawblade.

B&S Gauge	Correct sawblade
24 & finer	8/0
22	7/0
20	6/0
19	5/0
18	4/0
17	3/0
16	2/0
15	1
14	2
13	3
12	4 or 5
11	6
10	7 or 8
9	9
8 & larger	10

As you'll see, three teeth are on the metal at any time. The accompanying table of B & S gauges indicates recommended

blade sizes.

A serrated (or sawtooth) edge by itself is a very ineffective cutting tool. The real work of a sawblade is done by the *set*, or slant, of each individual tooth.

Different saws have differing sets, some of them fairly complex. A jeweler's blade is a simple matter of tilting adjoining teeth in alternate directions, as shown in the **drawing 2**. The outisde corner of the tooth acts like a chisel, shaving away a tiny section of metal. When three teeth are in contact with the metal, the action is a continous: right-left-right. This provides a tracking for the blade and helps it to go in a straight line.

As a tiny chip of metal is shaved off, it is swept along the inside of the tooth as indicated by the arrow. As this tooth emerges from the cut, the chip is expelled. When using a blade that is too fine for the workpiece, the chip is trapped in the slot being cut. This binds up the stroke, causing stiffness, a loss of control and often a broken blade.

If too large a blade is used, the teeth do not track, or lead one another into place. Every other tooth is pointing outward to the right while alternate teeth are pointing to the left. The result is an awkward, zigzag stroke that is very difficult to control. The situation will be quickly realized because the process lacks the rhythm so characteristic of proper sawing.

The sawblades commonly available through suppliers of metalsmithing equipment fall into three categories: poor, fair and very good. The easiest designation is through price which will be roughly $2 a dozen for the best, around a dollar a dozen for the fair and under a dollar a dozen for the poorest quality. Of course, quantity purchasing will modify these prices somewhat.

The design of the blades is the same in each case. The difference shows up in the precision of each step and in the degree of quality control. In the lowest grade, for example, the quality will be mixed. In an average dozen blades, half will be pretty good, three will be of slightly flawed shape or heat treatment and three will be almost worthless. This means, in the end, that you pretty much get what you pay for.

Send questions for this column (double-spaced, typewritten) to Tim McGreight, 23 Mill Road Circle, Boylston, MA 01505.

Correction

In Melinda Bridgman's article "Artistic Creation and the Power to Heal," Summer, 1986, It was erroneously stated that she is writing the forthcoming book *Creativity and the Close of Life.* She is contributing a chapter to that book, from which many of the quotes in the article were derived.

Metalsmith Reader Survey Results

by Richard D. Austin

As most of you know, *Metalsmith* magazine has evolved and grown significantly in recent years. In order to help plan for *Metalsmith's* future, a survey was undertaken to determine the demographic profile of the readership and to elicit your comments about the publication.

Over a year ago, we mailed a questionnaire to all of the subscribers to *Metalsmith.* The survey consisted of two parts. The first part was a quantitative survey intended to help us develop a reader profile. The second part was qualitative. We asked you to give us your thoughts on some broad issues relating to *Metalsmith* and to the Society of North American Goldsmith (SNAG). Over one-third of you found time to respond and we would like to thank you for that time and effort. Here are our findings.

Profile of Metalsmith subscribers?

Your average age is 41 years and you have been a metalsmith for about 12 years. You are 58% female and 42% male. About 45% belong to SNAG, 6% are members of ABANA and 66% belong to the American Craft Council. The vast majority of you (73%) describe yourselves as jewelry designers. Many of you also think of yourselves as silversmiths and goldsmiths. About 74% of you have your studio at home.

You read a number of other publications. About two-thirds of you reads *American Craft* and about one-third *Ornament.* You make significant use of outside services. Not surprisingly, 30% of you use outside accounting services, while 26% use metal casters, 21% use stone setters, 17% use platers, 17% use mold makers and 17% use wax-injecting services. Many of you also employ others in your shop. Roughly 9% of you are full-time teachers, 9% are part-time teachers and another 14% of you teach occasionally. This means that about 32% of you derive some income from teaching.

If one single observation could be made from the quantitative data, it is the fact that *Metalsmith* readers are a diverse group. There is a wide range in age, income and professional status. The way in which you practice your profession varies widely. The data was more remarkable for its diversity than for its consistency. The qualitative questions also suggested a diversity of opinion, but in many respects these were more consistent.

Communications

Readers were asked about the possibility of a relationship between SNAG and the various local guilds. Over two-thirds of all responses to this question were favorable, while only 10% could be considered negative. On this basis, it appears that some relationship between SNAG and local metalsmithing organizations is viewed as a benefit.

There is a strong feeling that *Metalsmith* is a useful part of your professional life. SNAG members also rate the *SNAG Newsletter* and annual meeting as important forms of communication. There is a sense that much of the metalsmith's activity is accomplished more or less in isolation. This generates the need for fresh input and a way to be in touch with some larger body of knowledge or insight. In a sense, this is the mirror image of the comments about the local guilds.

Editorial Content

When asked about the editorial content of *Metalsmith*, there were a wide range of responses. The vast majority were positive. There was a significant group of people who asked to have more photography. Roughly 14% of all the responses asked for more photography or color photography. The request for more technical material was the single largest response to any editorial issue raised. Approximately 20% of all the respondents asked for more technical material.

Summary

We learned that *Metalsmith* subscribers (and members of SNAG) are a diverse group with a wide range of backgrounds, interests and skills. You want to communicate with your fellow metalsmiths through whatever channels are available. The visual stimulation of photgraphy and the support of technical material are very important parts of this communication.

Again, all of us involved with the survey would like to thank you for your help and support. The insights developed in this study are valuable to the continued development of *Metalsmith* magazine.

This survey was designed and the report written by Richard Austin; the mailing, tabulating and data manipulation were handled by Bob Mitchell.

Books Received

A Time to Watch: The Wrist Watch as Art: Classic, Rare, Extraordinary
by Jac Zagoory and Hilda Chan, ChiuZac Limited, 630 First Ave., Suite 21C, New York, NY 10016, 200 pp., hc, 1984, $88.

The Guild: A Sourcebook of American Craft Artists
by William M. Kraus and Toni Fountain Sikes, Kraus Sikes, Inc., 360 pp., pb, 1986, $75.

Step-by-Step Bead Stringing
by Ruth F. Poris, Golden Hands Press, Farmington Hills, MI, 48 pp., pb, $6.95, 1985 (2nd printing).

American and English Pewter at the Yale University Gallery: A Supplementary Checklist
by David L. Barquist, Yale University Art Gallery, New Haven, 80 pp. pb, 1985, $12.

Letters Cont.

(continued from pg. 6)

Bernstein's excellent review, in the Summer 86 issue of *George Christian Gebelein: Boston Silversmith.* This book is still available from Gebelein Silversmiths at a price of 20 postpaid.

Two statements in the review need to be updated. First, J.H. Gebelein, who managed the business after his father's death, died in March of this year. Second, the business was moved this past April, after more than 80 years in Boston, to Vermont.

—David L. Thomas
President

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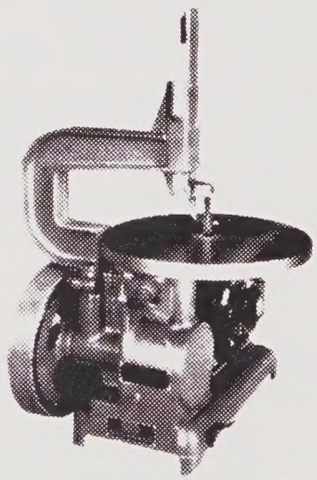

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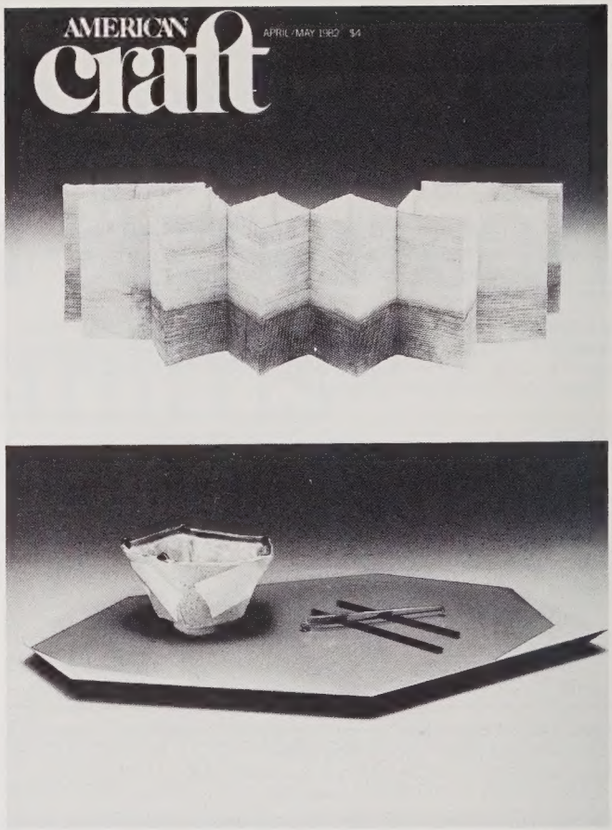

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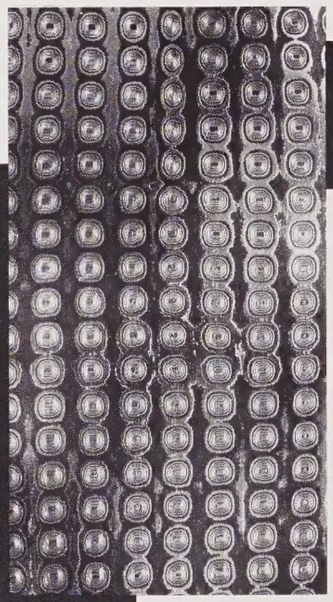

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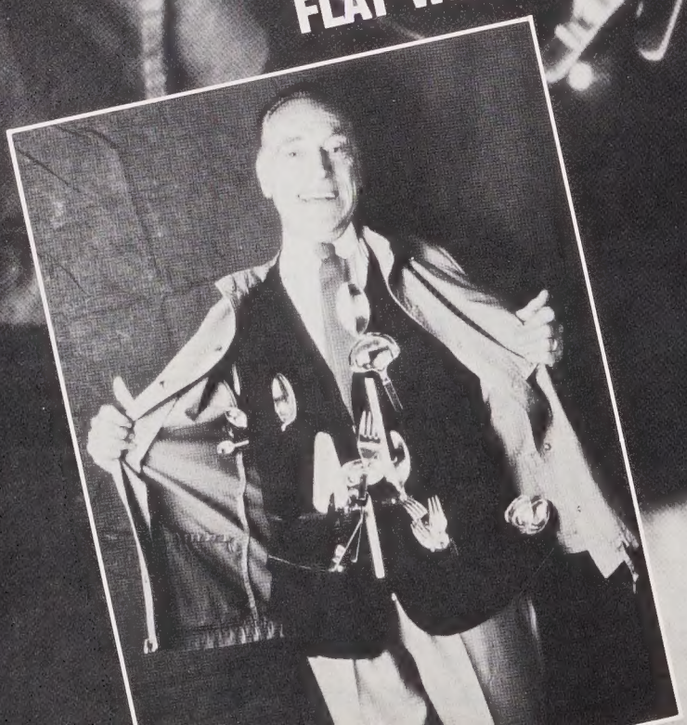

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SOCIETY OF NORTH AMERICAN GOLDSMITHS

The Society of North American Goldsmiths (SNAG) was formed in 1970 to promote contemporary gold- and silversmithing. SNAG serves as a forum for the free exchange of ideas in the field.

Technical information, esthetic and educational issues, and other topics of interest to the practitioner and teacher of contemporary metalwork are disseminated by SNAG publications and conferences. Professionals and students, collectors, gallery owners and enthusiasts will all find SNAG interesting and useful. From pure sculpture to production jewelry, SNAG offers information on the entire range of the exciting field of metalsmithing.

Services

Each year, SNAG conducts a conference that attracts jewelers and silversmiths from all over the world. Major figures in the field speak on a multitude of topics. Each conference is held in a different location to allow the widest audience possible access to these lively and stimulating gatherings.

Periodically, SNAG sponsors major exhibitions of contemporary metalwork. In the past, SNAG shows have been mounted at the Renwick Gallery, the St. Paul Museum of Art and the Phoenix Museum of Art. A special exhibition of work by Distinguished Members traveled to major museums in Europe in 1979.

The Society operates a book ordering service, through which important texts on all aspects of the field can be ordered at a reduced price.

SNAG also operates a slide library and rental service, which contains the portfolios of Distinguished Members and other notable metalsmiths. Members can rent or purchase slides at minimal cost.

Publications

Metalsmith is the only magazine in America devoted solely to the metal arts. Prominent jewelers and designers, silversmiths, blacksmiths and sculptors are featured in full-length articles. Process and technique are explored in essays on design and production, materials and equipment. Regular columns by leading authorities discuss the latest gallery shows, newest books and current museum exhibitions.

The Newsletter is published bimonthly and is available to members only. It features timely information on exhibitions, workshops, conferences and job opportunities from all across the U.S. and Canada.

Membership

SNAG offers several types of memberships, each tailored to a specific level of involvement in the field of contemporary metalsmithing.

General Membership is open to everyone and includes subscriptions to *Metalsmith* and the SNAG Newsletter, reduced conference fees, access to all of SNAG's services and full voting privileges.

Distinguished Membership is a special juried category, which is conferred upon members who demonstrate outstanding contribution to the field. Special exhibitions and other privileges are available to these members. This category of membership includes all publications and other advantages described above.

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The Quarterly Magazine Devoted to the Development and Appreciation of the Metal Arts

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Historical articles trace the roots and development of metalwork in the styles and artists of the past.

Materials & Methods
An inside look at the precious and nonprecious materials and the unique methods of metalsmithing and jewelry.

Showcase of Contemporary Work
Each issue will seek out and explore significant new work in the fields of jewelry, enameling, holloware, blacksmithing and sculpture.

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Curators of well-known museums and collections from around the world examine important works, commenting on their technical, historical and esthetic significance.

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- Where to find summer workshops and programs in metal
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Master Metalsmiths
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Since **Metalsmith** is a quarterly, please allow 8 to 10 weeks to receive your first copy.

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MEMBERSHIP

SOCIETY OF NORTH AMERICAN GOLDSMITHS

The Society of North American Goldsmiths (SNAG) was formed in 1970 to promote contemporary gold- and silversmithing. SNAG serves as a forum for the free exchange of ideas in the field.

Technical information, esthetic and educational issues, and other topics of interest to the practitioner and teacher of contemporary metalwork are disseminated by SNAG publications and conferences. Professionals and students, collectors, gallery owners and enthusiasts will all find SNAG interesting and useful. From pure sculpture to production jewelry, SNAG offers information on the entire range of the exciting field of metalsmithing.

Services

Each year, SNAG conducts a conference that attracts jewelers and silversmiths from all over the world. Major figures in the field speak on a multitude of topics. Each conference is held in a different location to allow the widest audience possible access to these lively and stimulating gatherings.

Periodically, SNAG sponsors major exhibitions of contemporary metalwork. In the past, SNAG shows have been mounted at the Renwick Gallery, the St. Paul Museum of Art and the Phoenix Museum of Art. A special exhibition of work by Distinguished Members traveled to major museums in Europe in 1979.

The Society operates a book ordering service, through which important texts on all aspects of the field can be ordered at a reduced price.

SNAG also operates a slide library and rental service, which contains the portfolios of Distinguished Members and other notable metalsmiths. Members can rent or purchase slides at minimal cost.

Publications

Metalsmith is the only magazine in America devoted solely to the metal arts. Prominent jewelers and designers, silversmiths, blacksmiths and sculptors are featured in full-length articles. Process and technique are explored in essays on design and production, materials and equipment. Regular columns by leading authorities discuss the latest gallery shows, newest books and current museum exhibitions.

The Newsletter is published bimonthly and is available to members only. It features timely information on exhibitions, workshops, conferences and job opportunities from all across the U.S. and Canada.

Membership

SNAG offers several types of memberships, each tailored to a specific level of involvement in the field of contemporary metalsmithing.

General Membership is open to everyone and includes subscriptions to *Metalsmith* and the SNAG Newsletter, reduced conference fees, access to all of SNAG's services and full voting privileges.

Distinguished Membership is a special juried category, which is conferred upon members who demonstrate outstanding contribution to the field. Special exhibitions and other privileges are available to these members. This category of membership includes all publications and other advantages described above.

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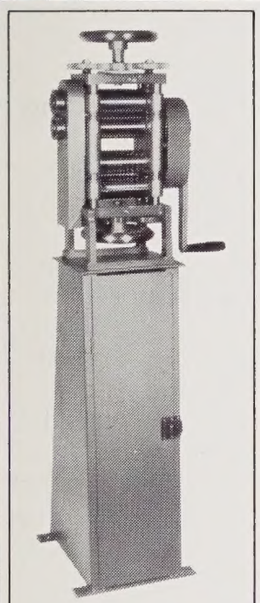

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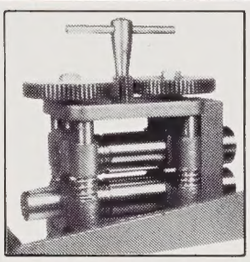

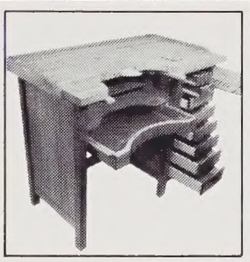

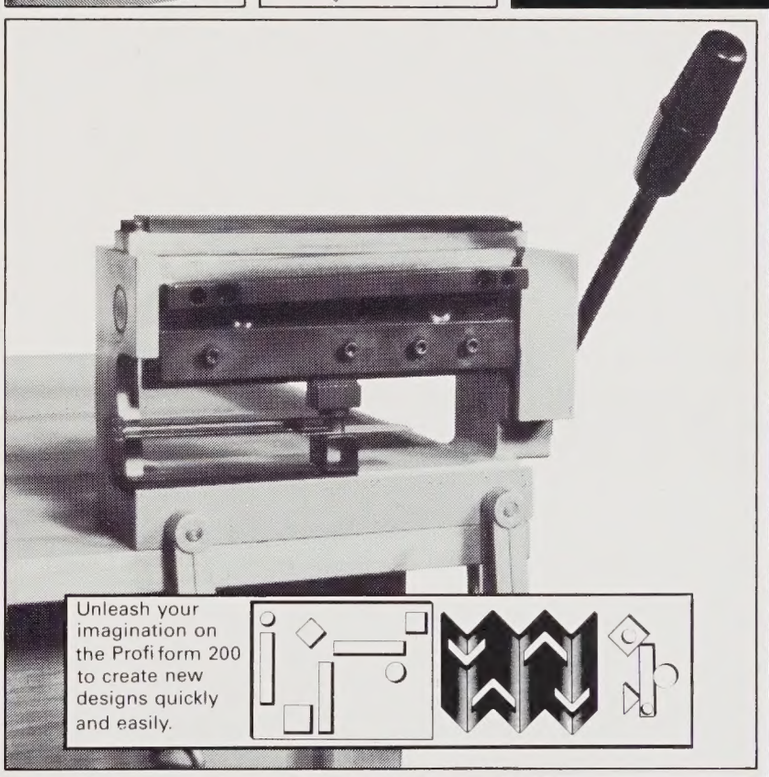

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